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WHOLE NO. 1756



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VOL. LXVII.—NO. 21

NEW YORK, WEDNESDAY, NOVEMBER 19, 1913.

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"ENGLISH GENIUS NOT NEGLECTED."—RONALD.

London Composer-Conductor in Speech Declares Conditions for Modern English Composers Not as Bad as Believed—Hermann Klein Makes Interesting Vocal Discoveries at Blackpool Festival—Retrospect of Promenade Concerts.

30 Sackville Street, Piccadilly W., London, England, November 1, 1913.

An interesting speech on British musicians was delivered by Landon Ronald, principal of the Guildhall School of Music, on the recent occasion of his being made an honorary Freeman of the Worshipful Company of Musicians and later entertained at dinner by the company at Stationers Hall, Clifford Edgar presiding.

Mr. Ronald said in part, responding to the toast of his health, proposed by Alderman Sir Edward Cooper, that the honor of being made a member of the Worshipful Company of Musicians had been conferred upon him as a recognition of his services to British music and that his outlook on British music was a most hopeful and optimistic one. His sympathies were all with the younger generation of composers who were struggling for recognition, but that of course it was quite impossible to perform or give a hearing to a quarter of the works that were being written today. He wished to remind those

same younger musicians that they had an infinitely better time than their predecessors. The struggles of the Mackenzies, of the Stanfords, of the Parrys were infinitely greater than those of the young men of today. And he warned them that it was not at all in good taste to adopt Suffragette methods and threaten all sorts of dire things when they failed, perhaps only temporarily, to get a hearing. That some of the present day conductors like to give a hearing to some of the forerunners of to-day's music and that it seemed impossible to think that we could have great concerts and great orchestras and give programs of British compositions only. Mr. Ronald also affirmed that "in this country there was no talent or genius whose light was hidden under a bushel, and everyone got a chance. The idea that an Englishman must go abroad for his musical education was a fallacy."

As adjudicator at the Blackpool competition festival, Hermann Klein had some very interesting experiences and found some excellent material among the vocalists who came under his adjudication. Mr. Klein was occupied for some five hours with the contralto solo class, comprised of fifty-five competitors. The test piece in this class was Granville Bantock's "I Loved Thee Once, Atthis, Long Ago," from the "Sappho" cycle of songs. At the close, Mr. Klein declared that it had been a magnificent competition and that some very good performances had been given. The pronunciation, however, was not as good as it might be. Many of the competitors did not sound the final consonants, and without that, good pronunciation was impossible. The first three prize winners were Bertha Willis, of Ashton-under-Lyne; Annie Petty, Great Horton, and Effie Fayle, of Douglas. Later, Mr. Klein adjudicated in the lyric-contralto class for the special prize for the best reading in the original German. The test piece was Brahms' "Die Mainacht." The prize went to Elsie J. Maughan, of Openshaw, Manchester. And in the dramatic soprano class, Max Bruch's "Ave Maria" was chosen for the competing vocalists. The winner of the first prize was Helen Gillibrand, who as Mr. Klein said had given a correct performance with scarcely any error at all, having a good idea of the German pronunciation. Other singers in this class worthy of mentioning were Maude A. Warde, Barnsley; Reenie Mason, Hull; Lily Haskins, Eccles; Mabel Cutler, Stourbridge; Dorothy Vernon, Burslem; Gwennie Bell, Barrow; and Elizabeth Conway, Manchester. The lyric soprano class brought forward a number of singers in the chosen test piece, namely, Berlioz's

lovely song "Absence," from "Nuits d'ete," sung by the competitors in the original language, French. The prize went to Miss B. Steven, of Glasgow. The other singers receiving marks of approval were Maude A. Warde, Barnsley; Norah Dunderdale, Blackpool; Louise Marie, Rochdale; Kathleen Markwell, Barnsley; Sarah Ellen Bottomley, New Hey; Ethel Woods, Larbreck; Emily Cherry, Burnley; Beatrice Walkden, Manchester; Doris Rowbotham, Macclesfield; W. Brady, Belfast; Isa McFarland, Belfast; and Dorothy Green, Belfast. There was also the lyric tenor class, the prize going to John E. Rhodes, of Mossley, the song selected for test being Bach's "Lift Up Your Heads on High," sung in German. In the operatic quartet class, the prize was awarded the Manchester Operatic Quartet. The test was a portion of Act III of "La Boheme." In the course of his adjudicating Mr. Klein said that in the rendering of the various numbers he had found most creditable work. He advised more careful study of the languages, particularly in respect to the spoken language and the inflection and sound belonging peculiarly to each language. He advised particularly careful study of the vowels, as no one, he affirmed, should use actual English vowels in giving expression to German sounds. In adjudicating on the Manchester Quartet, Mr. Klein said that they had fairly earned the prize, and in reference to operatic quartet singing, he informed his listeners that it was not of first consequence in operatic quartet singing that the voices blend, that in fact they need not blend as in the case of choral music, as each character in an opera had to express something that was relatively different from the others. In this particular quartet the soprano did not quite realize the consumptive heroine she was supposed to be. Her cough was too robust and vigorous. The baritone had not quite a voice for the music, but the tenor was manly and tender—as all stage tenors were! The performance was better from a dramatic than from a vocal standpoint. Since his return from Blackpool Mr. Klein has been spending two hours a day at Covent Garden coaching some members of the cast of the Raymond Röze Opera Company, in English diction.

At her concert given at Bechstein Hall October 30, when she was assisted by the Fransella Trio, Winifred Christie introduced two new piano compositions by Campbell-Tipton, which she played with charm and excellent musicianship. They were prelude, opus 26, No. 1, and étude in octaves, opus 30, No. 1. Extremely interesting works, of modern tonality and definite mood, they are also individual as are all Mr. Tipton's works. And, also, they are pianistic in character and are written in a manner that "fits" the hands. They made an excellent impression. Miss Christie's program was interestingly arranged and introduced several concerted numbers. She was heard in the César Franck sonata for piano and violin, with Marjorie Hayward as violinist and a well thought-out interpretation of the work was given by the two young artists. The Fransella Trio, comprising Albert Fransella, flute; Marjorie Hayward, violin; and Miss Christie, pianist, gave a first performance of a new work by Eugene Goossens, Jr., entitled "Exquises for flute, violin, and piano," a work of much promise and particularly well played. It consists of légende, serenade, romance and humoresque, and brought to an end a program of much more than the usual interest.

The program of the first concert by the Flonzaley Quartet was constructed of the Beethoven quartet in C minor, opus 18, No. 4; sonata for two violins without basso, Leclair L'Aine; and the Schubert quartet "Der Tod und das Mädchen." The beauty of the ensemble of the Flonzaley Quartet has long been recognized as a leading characteristic of its interpretative work. This essential quality in quartet playing, possessed to the highest degree by the Flonzaley Quartet—comprising Adolfo Betti, first violin; Alfred Pochon, second violin; Ugo Ara, viola; and Iwan d'Archambeau, cellist, is augmented to a tremendous degree, artistically, by an exquisite timbre, which is never sacrificed to the acquiring of any other desideratum. The Schubert D minor quartet has been played here before by the Flonzaley Quartet and well remembered for the charm and beauty of the reading. Nothing could surpass the lyricism of the andante movement, in last Tuesday's concert, and the musicianship displayed in the phrasing and adjustment in balance of tone, and delicate tonal nuance in light and shade. It would seem that nothing finer could

be accomplished in the way of quartet playing than that achieved by the Flonzaley Quartet in the Schubert work. At the second concert a quartet by Arnold Schönberg, op. 7, in one movement will be introduced to London.

Mme. Latour will begin her annual series of French lectures at the Grafton Galleries, November 11. Eleven lectures will be given on "Fêtes et Drames de Jadis."

Emil Mlynarski, the Polish conductor and composer, has just completed a comic opera entitled "The Summer's Night," which will be given its first performance at the Imperial Opera House at Warsaw, in the spring. The libretto is by the poet Hermann Friedendorff of Berlin.

The Royal Choral Society opened its forty-third season, at Albert Hall, October 30, with a performance of Mendelssohn's "Elijah." The performance was conducted by Sir Frederick Bridge and the soloists were Wilfrid Douthitt, as Elijah, a part he is eminently fitted to interpret, and one in which he must eventually make a name for himself. The other soloists were Agnes Nicholls, Ada Crossley, and Ben Davies, assisted by Emily Shepherd, Effie Martyn, Sydney Coithani, and Graham Smart.

Mme. Jacques Dalcroze, soprano, wife of Jacques Dalcroze, the composer, and discoverer of the eurhythmic method, gave a recital at Steinway Hall, October 28, when she interpreted a program of unacknowledged order with great artistic skill. Mme. Dalcroze has no voice of any musical consequence, but she has the artistic sensibility of the true artist. Her songs in French and German were marred by bad pronunciation, the German was somewhat better than the French, and she fails to produce the "atmosphere," that essential but elusive something so easily recognizable when present and so greatly missed when absent. Some Japanese songs, of Japanese poems of the ninth and tenth centuries, set to music by Erwin Lendai, and sung in German, were not particularly attractive. Something more might be made of them, but that cannot be said definitely. A group of songs by her husband, Jacques Dalcroze, completed the singer's program, and in these songs, in which she made use of the mezzo-voce, Mme. Dalcroze was more successful vocally. That she is an intelligent and artistic singer there can be no doubt, but she has not arrived at the plane where she can give utterance to her musical and artistic convictions. She will give a second recital November 4.

The Raymond Röze Opera Company will open its five weeks' season at Covent Garden tonight. The cast has already been announced in these columns of the opening



MR. AND MRS. YEATMAN GRIFFITH AND A GROUP OF THEIR PUPILS ON THE BALCONY OF THE STUDIO AT 143 MAIDA VALE.

opera, "Joan of Arc," by Mr. Röze. The opera has been magnificently staged and the costumes and accessories are on the same scale of magnificent display. Mr. Röze will conduct the premiere. A long list of patrons and subscribers have come to the support of this season of opera in English and there is every reason to believe it will be one of much success, artistically and financially.

The Promenade Concerts, under the conductorship of Sir Henry J. Wood and the management of Robert Newman, came to a close October 25, marking the nineteenth season, and one of the most successful, in the history of the annual series. As stated in a little brochure issued by the management of the Queen's Hall Orchestra: "Out of the sixty-one concerts included in the series, a crowded hall, and money refused at the doors, has been the rule rather

than the exception during the nineteenth season." The Promenade Concerts have become so integral a part of London's musical life that precedence must be given them in any review of London's musical activities. They constitute the great, living, breathing, sentient principle of the musical democracy of the day. "Fortunately," again to quote the brochure, "the Promenade audience has now been educated to such sound and liberal tastes that it is possible to organize programs of a very high order and to include a good many novelties, provided the experimental note is not over emphasized." The Promenade Concerts are in every essential the people's concerts and they have been the means of accomplishing a greater advance in general musical appreciation among the people than any other element in London's musical life. The programs of the Promenade Concerts are always constructed with a view to serving the best interests of all concerned. Twenty-four novelties were introduced this season just closed—thirteen by British composers and eleven by composers of other nationalities. Among the new works heard for the first time may be mentioned Eugene Goossen, Jr.'s, set of variations on a Chinese theme; two poems for orchestra by Cyril Scott; a "Concerto Passioné" for cello and orchestra by Georges Dorlay (a pseudonym which conceals the personality of a member of the Queen's Hall Orchestra); an "Idyll" for orchestra by another member of the orchestra, Eric Coates; Blair Fairchild's (the young American composer) sketch for orchestra, "Tamineh"; Havergal Brian's new overture, "Dr. Merryheart"; the two excerpts, introduction and dance, from G. H. Clutsam's opera, "King Harlequin"; Dr. Vaughan Williams' suite from the incidental music to "The Wasps" of Aristophanes. Also, first performances of works by Percy Grainger, Thomas Dunhill, H. A. Keyser, Arnold Bax, and Percy Pitt. Other interesting novelties included Dohnanyi's new orchestral suite; Stravinsky's ballet suite, "The Bird of Fire"; Glazounow's concerto in F minor, introduced by Alfred Quaife; Busoni's violin concerto, played by Arthur Catterall, the concertmaster of the Queen's Hall Orchestra, during the Promenade season; a new orchestral work entitled "Hymn to the Rising Sun" by Richard Mandl, the Viennese musician; an orchestral suite in five movements by the Russian composer, Sergius Vassilenko; and five novelties from the modern French school—namely: Debussy's "Iberia," a collection of Spanish sketches for orchestra; Ravel's "Valses Nobles et Sentimentales"; and Gabriel Faure's ballade for piano and orchestra, played by Emilienne Bompard with great taste and refinement of exposition. Among the soloists engaged (be-

sides those mentioned above) it may be mentioned that of the eighty-four who appeared, twenty-eight were "first appearances" at the Promenade Concerts, among whom may be mentioned, among the singers, Bessie Jones, Mme. Brett-Young, Elsa Meta-Ling, Mme. Saimis-Neori, Hardy Williamson, Wilson Thornton, and Murry Davey. Among the pianists, making first appearances, were Norah Drewett, Hermann Klum, and Max Darewski. Other soloists included Esta d'Argo, Ellen Beck, Ada Forrest, Carrie Tubb, Carmen Hill, Phyllis Lett, Gervase Elwes, Frank Mullings, Thorpe Bates, Robert Burnett, Peter Dawson, Ivor Foster, Herbert Heyner, J. Campbell McInnes, Robert Radford, Charles Tree, among the singers, and Mlle. Tosta de Binci, Mme. Elly Ney, John Powell, Eleanor Spencer, Johanne Stockmarr, Theodore Szántó, and Adela Verne. It will be seen by a glance through the above that the contemporary composer is not entirely neglected. Some few, at least, have a hearing, and as is a rule of the orchestra, there were also some repetitions of British compositions programmed, notably, Julius Harrison's variations "Down Among the Dead Men," Frank Bridge's suite, "The Sea," and Ernest Austin's variations on "The Vicar of Bray"; the first two repeated from last season, the last named from 1911.

EVELYN KAESMANN.

EDINBURGH SPENDS ALL ITS MONEY FOR OPERA.

Many Recitals Given, but the Public Fails to Attend, Except for Tetrazzini—Concert-goers Spend Their Money for Beecham Opera.

Edinburgh, Scotland, November 1, 1913.
Edinburgh's musical season of 1913-14 was opened with Mme. Carrelio, who, on October 4, gave what was de-



From the Theosophical Path.
FURNESS ABBEY FROM THE SOUTHWEST, SHOWING THE CLOISTERS.

scribed as a "Farewell recital prior to her tour round the world." The program was drawn up on lines with which this artist has made up familiar in the past.

A very wearisome affair was the concert given by a "London Ballad Concert Party." Despite the title the program did not consist of ballads, but of "Royalty Songs," most of them of very doubtful musical value. But for the presence of the ever-popular Margaret Cooper, who sang a number of humorous songs in her own inimitable way, the function would have been deadly dull.

A crowded audience assembled in the large McEwan Hall to do honor to the peerless Tetrazzini, who revisited us after an absence of two years. Though she was evidently suffering from a slight indisposition, she was very successful, gaining enthusiastic recalls for the Gounod "Jewel Song" and the Verdi "Ah fors è lui." Her other program numbers were Grieg's "Solveig's Song" and Brahms' "Vergebliebene Ständchen," both of which she sang in French. Jean Gerardy was the instrumentalist of the party, and displayed his ample technic and full round tone in several solos, but perhaps he was at his best in the Boccherini sonata in A and the Bruch "Kol Nidrei." The other performers call for no comment; indeed, some of them were so indifferent that it was a matter for wonder how they ever came to be engaged for a concert of such importance.

In the Oak Hall, Miss M. P. Lunn, a local artist, gave a chamber music concert, with the assistance of John Linden, cellist, and P. Halstead, piano. The program consisted of trios by Mozart and Schubert (which were quite

well played though more thorough rehearsal would have improved the general effect), and solos by the three performers. For her solo contribution Miss Lunn chose the concerto by Nardini-Pente in which she showed some very good playing. Mr. Halstead was none too happy in the three Debussy numbers which he proffered. He has yet to learn how to pedal Debussy's music, but his rendering of the Strauss "Träumerei" was very fine. Mr. Linden gave an excellent account of three short pieces—indeed he played them so well that one felt impelled to wish that he had given something more musically important.

F. J. Falconer, a local teacher of the violin, gave a concert with the assistance of Louisa Moir, mezzo-soprano. The concert-giver, who evidently has a high opinion of his own attainments, attempted two sonatas, the "Kreutzer" and one by Grieg, the Vieuxtemps "Ballade and Polonaise," and two of the Kreisler arrangements, with but slight success. Fortunately the audience was very friendly and quite undiscriminating, and gave him the opportunity of playing an encore. He chose a short piece by D'Ambrosio, of which he gave a satisfactory account. The vocalist sang songs by Debussy, Puccini, L. Ronald, and a group of American songs. Her most successful effort was the number by Ronald.

Miss Boyne, a local player, gave a piano recital in the Freemason's Hall, when she put forward a program that included a Bach-Liszt prelude and fugue, Beethoven "Waldstein" sonata, a Chopin group, and finished with the Liszt tarantella "Venezia e Napoli." Unfortunately it was soon apparent that the concert giver had overestimated her powers. By dint of hard practice she has attained a certain agility, but real technic is conspicuous by its absence. Then she hits the piano far too hard, and blurs everything by excessive use of the pedal.

Miss Waterston, an Edinburgh girl, who has won important successes in London and Berlin, gave a vocal recital in the Music Hall. Her program was varied, ranging from Schubert, Brahms, and Hugo Wolf to Debussy, and including some very ordinary examples of the English royalty song. Throughout she showed that she possessed great temperament, but her voice is somewhat undistinguished, and she gave the impression that the hall was too large for her. She was heard to considerable advantage in some of the German lieder, but Wolf's "Der Feuerreiter" was obviously beyond the powers of both vocalist and accompanist. In the Debussy "Chansons de Bilitis" she was unconvincing; indeed, her best effort was the Waller setting of "Eldorado."

With the exception of the Tetrazzini concert, none of the foregoing events drew anything like full houses, the reason given being that every one has disposed of all his entertainment money in subscribing for the forthcoming season of Beecham Opera.

SCOT.

John McCormack's Unprecedented Success.

From Australia come the reports of the unusual success, both artistically and financially, of John McCormack. During September and October he gave eleven concerts in Sydney alone, and will give fifty concerts altogether in the Australasian country. He sails on the steamship Niagara, January 17, 1914, and expects to reach Victoria, B. C., February 3, 1914. He has fifty concerts in three months.

Yolanda Mérö's Return Date.

Yolanda Mérö appeared in Winnipeg, for the first time, on November 6, in a joint recital with Alice Nielsen, and her success was so pronounced that the local managers wired Manager Wagner and booked Mme. Mérö for a full recital November 13—a return date within one week, a new record for return dates.

Audiences.

Within, the dazzling lights are hushed and low,
The music sinks to a faint breathlessness;
There is a rustling of a woman's dress,
A child cranes forward, listening; row on row
Of strained, exalted faces seem to glow
Like white flames in the dusk with sharp distress,
Beholding Juliet dead; the aching press
Of pain stabs the dry throat, and will not go.

Without, swung in illimitable space,
Across the soundless stage the planet runs;
Gigantically, like shadows in the waste
And silence of the night, the high gods lean,
Shoulder to shoulder, peering on the scene
Across the footlights of the spinning suns
—Chicago Record-Herald.

"Parsifal" is to be produced at Mayence, January 2, 1914.

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BERLIN MAKES MOVE TO GET MEYERBEER STATUE.

Concert Given to Aid Fund for Monument to Opera Composer—Spiering Resumes Violin—D'Albert's Fifth Marriage Rumored—Willy Hess' New Quartet—Flonzley's Have Fifty-two Rehearsals for Schönberg.

Jennergasse, 21, Berlin, November 1, 1913.]

An interesting matinee was given at the Royal Opera House for the purpose of raising funds for a Meyerbeer statue to be erected in Berlin. The assistance of such celebrities as Francesco d'Andrade, Emmy Destinn and Hermann Jadlowker had been secured. The program was devoted entirely to Meyerbeer and opened with the well nigh forgotten "Struensee" overture. Another practically unknown number of Meyerbeer's is his setting of the ninety-first Psalm. This was written by Meyerbeer at the command of King Frederic William the Fourth. It is a very effective bit of writing for chorus and was beautifully sung



KAISER WILHELM AND HIS SIX SONS.

by the choir of the Royal Opera. The big Fides aria from the "Prophet," sung by Margarete Ober, and the aria of the queen from the "Huguenots," sung by Mme. Andrejewa, were both well received. The famous D'Anrade was indisposed and his singing did not have its usual electrifying effect. A torchlight dance executed by the ballet of the Royal Opera was very interesting. The second part of the program was given up to the production of the fourth act of the "Huguenots" with full costume and scenery. Here the singing of Jadlowker and Destinn aroused great enthusiasm. The whole affair was conducted by Leo Blech with his accustomed skill.

■ ■ ■

Theodore Spiering, whose fame as a conductor has rapidly spread throughout Europe during the past few years, presented himself again to the Berliners as a violinist, appearing at Bluethner Hall with the assistance of the Bluethner Orchestra under the able leadership of Rudolf Siegel. Those of Spiering's old admirers who thought he was neglecting the violin because of his manifold duties as a conductor, were agreeably surprised on Thursday evening. Spiering again revealed himself a master of his instrument, playing throughout the evening with great technical finish, with a beautiful smooth tone production for which he is noted, thanks to his remarkable manipulation of the right arm, and with interpretations that were noteworthy because of the concert giver's capacity for penetrating into the spirit of each composer. His program comprised Mozart's E flat concerto, the seldom heard Schumann fantasy in C major, Chausson's "Poème," so beloved of Ysaye, and the Vieuxtemps A minor concerto. Spiering's superior technical command of his instrument was very much in evidence in the exceedingly difficult and ungrateful Schumann fantasy and also in the complicated Vieuxtemps concerto in which his command of the bow attracted special attention. The distinguished American was in fine fettle and his audience which was a large and distinguished one overwhelmed him with applause.

■ ■ ■

It is not often that an American singer is heard to equal good advantage in Italian arias and French and German songs, but this was the case with Mme. Peroux-Williams, whose beautiful, admirably schooled voice and intelligent, temperamental delivery made a splendid impression. At her recital the evenness of her voice in the different registers, her breath control, the beauty of her tone production, which was never forced, challenged admiration. Mme. Williams is a most versatile singer as shown by the charming manner in which she interpreted light French chansons, and in strong contrast to this, by the dramatic force with which she presented serious German songs like Brahms' "Auf dem Kirchhof." Mme. Williams met with an unqualified success.

■ ■ ■

It was just a hundred years ago that the choruses with their songs of freedom from Handel's "Judas Maccabaeus" were first sung at the venerable Singakademie. This was done in commemoration of the victory over Napoleon at

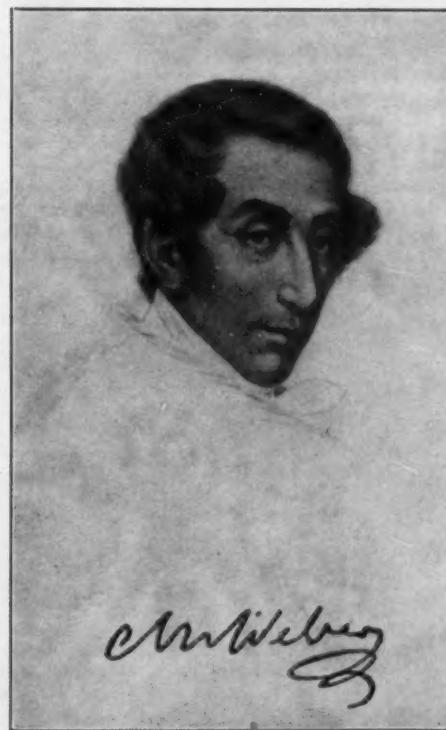
Leipsic. Soon afterwards the entire oratorio was produced for the first time in Berlin. In commemoration of these two events "Judas Maccabaeus" was last week again presented by George Schumann and the Singakademie Choir, this being the twenty-second repetition of the oratorio. It was a very fine performance, although not equal to several of the same work that I have heard by the Philharmonic Choir under Siegfried Ochs. The soloists were Ludwig Hess, who gave a most excellent account of the tenor part; Anna Kaempfert, soprano; Tilly Koenen, contralto, and von Raatz-Brockmann, bass.

■ ■ ■

Ludwig Hess, who had not been heard in Berlin in concert for several years, made a successful reentry at Beethoven Hall, singing a program of lieder by Wolf, Liszt, Strauss, and some new songs by Eugen Haile and Georg Vollerthun. A good sized audience followed the singer's offerings with rapt attention. Hess sang with a great deal of feeling and his interpretations were illuminated by an intelligent comprehension of the composer's intentions and by an interesting individual note. Although he is not without vocal shortcomings Hess offers much that is interesting. There is a strong personal trait in all of his work and his glowing temperament is not without its effect upon his listeners. Vollerthun accompanied his own songs, while the rest of the program was accompanied by Ludwig Spohr, a direct descendant of the famous composer and violinist of the same name. Both accompanists were excellent.

■ ■ ■

It was reported here some time ago that Eugene D'Albert was to make Beatrice Harrison, the charming and gifted young cellist, his fifth wife. This reminds me of a good joke on D'Albert, that Alexander Moszkowski, the brother of the famous composer and pianist, recently perpetrated in the "Lustige Blätter," the well known comic paper published by him. A lady, possessing six charming daughters, was asked by a friend what she was going to do with them all. "Oh," she replied, "the oldest is to be-



CARL MARIA VON WEBER,
Whose opera, "Oberon," a great favorite of Kaiser Wilhelm, has
been given at Wiesbaden more than two hundred times during
the last fifteen years.

come an actress, the next a singer, the third a pianist and the three youngest I shall marry to Eugene d'Albert, one after the other."

■ ■ ■

Beatrice Harrison, at any rate, gave a concert this week with D'Albert's assistance, and the D'Albert cello concerto under the composer's direction proved to be the clou of the evening. In the Haydn concerto which opened that program, Miss Harrison was not at her best, but in the D'Albert concerto she displayed her splendid qualities as a cellist and musician in a bright light. She is an individual and temperamental performer. Her tone, though not large, is sweet and appealing and she interprets both with understanding and deep feeling. D'Albert at once infused life into the Philharmonic Orchestra which had played the Haydn concerto rather sleepily. The Saint-Saëns concerto in A minor brought the program to a conclusion.

■ ■ ■

A distinct disappointment was the singing of Emmy Destinn at the opening concert of the "Gesellschaft der Musikfreunde," given at the Philharmonic on Monday evening.

She has increased much in avoirdupois. Her breathing seems not to be as free as formerly. Her voice is still beautiful and sweet in quality through much of its range, but it has lost in volume. Her singing of Senta's ballad from "The Flying Dutchman" was unsatisfactory. She made a better impression in Liszt's "Fischerknecht" and "Die Lorelei." There were many empty seats in the Philharmonic.

■ ■ ■

An interesting new violinist, Isolde Menges, made her debut at Bluethner Hall with the Bluethner Orchestra, which was conducted by Wassili Safonoff, of Moscow. Safonoff is also to conduct for Josef Lhevinne tomorrow evening. This new violinist has a German father and an English mother; she is a native of London and studied with Leopold Auer. She is a temperamental performer. Her splendid, forceful technic and her robust style suggest a man rather than a young girl. She has remarkably good fiddle fingers, her runs being clear as crystals, while technical complexities of the severest kind seem to afford her no difficulties. The Brahms and Tchaikowsky concertos and a group of smaller pieces with piano made up her program. The Tchaikowsky work received a splendid inter-



HUGO KAUN'S NEW VILLA AT ZEHLENDORF, A CHARMING SUBURB OF BERLIN.
The composer is seen in the foreground.

pretation at her hands. She played it with fire and virility; her tone production, although not feminine, is admirable, and her whole manner of playing makes a strong appeal. She scored a pronounced success. The novice will be heard again on November 21.

■ ■ ■

Lolo Barnay sang a program of folksongs and Kinderlieder at Scharwenka Hall. This artist has a lovely soprano voice and great charm of style. Her concert was largely attended.

■ ■ ■

Some of the other interesting events of the week were Eduard Risler's first recital at which he played six preludes and fugues from Bach's "Wohltemperiertes Klavier," the Beethoven "Appassionata Sonata" and the Schubert G major sonata; chamber music concerts by the Bohemian and Brussels Quartets and a song recital by Johannes Messchaert; an evening of new compositions by Heinrich von Opinski of Warsaw, a composer who has much of interest to say; the debut of Erika Woskow, a pronounced pianistic talent; an evening of Weingartner compositions given by Hjalmar von Dameck with the assistance of Lucile Weingartner and the composer and lieder recitals too numerous to mention.

■ ■ ■

Lilian Wiesike, the well known American soprano, made two successful appearances in Berlin during the last few days. Siegfried Ochs conferred upon her a great honor in engaging her to sing with his famous Philharmonic choir in the performance of Max Bruch's Kyrie, Sanctus and Agnus Dei. Although the soprano part offers her no great opportunity for vocal display the young artist made a most sympathetic impression. Her abilities as a singer were revealed in a better light on Sunday evening at Bluethner Hall, where she appeared as soloist of the popular concert with the Bluethner Orchestra under the baton of Bruno Weyersberg. She sang the jewel song from Gounod's "Faust," revealing a beautiful, sympathetic voice and a remarkable technical facility in coloratura passage work. Her voice is under admirable control and she overcomes all technical difficulties with ease. Miss Wiesike met with a warm reception. The other soloist of this concert was also an American, Louis Persinger, the new concert master, who was heard in a refined, sympathetic and spirited rendition of Saint-Saëns' "Rondo Capriccioso." Persinger will be frequently heard at the "Popa" this winter. Weyersberg, who is an excellent leader, opened the program with a very fine performance of Berlioz's Roman Carnival overture. Beethoven's A major symphony also received a most commendable reading at his hands.

■ ■ ■

The post at the master school of composition of the Royal High School which was made vacant by the retire-

ment of Max Bruch three years ago, has finally been filled again. Georg Schumann has been selected for the important position. Schumann, to be sure, is far removed from Max Bruch in importance as a composer, but he has many qualities which recommend him for the position.

Wilhelm Bachaus played Otto Neitzel's piano concerto, op. 26, at the first symphony concert of the Dresden Royal Orchestra. The work, which was played by Bachaus with sovereign mastery, met with a warm reception.

Some interesting novelties will be presented by Theodor Spiering at the Philharmonie on Thursday next, when he gives a concert with the augmented Philharmonic Orchestra and the assistance of Paul Kneupfer, basso. Max Reger's concerto for orchestra in ancient style, op. 123, and Frederic Delius' "In a Summer Garden" will both have their first Berlin performances. Four vocal numbers by J. N. von Reznicek, which will be sung by Kneupfer with orchestra accompaniment, are quite new, this being their first public performance.

Willy Hess' new quartet made its debut at Beethoven Hall on Thursday evening, achieving an emphatic success. The members of this new organization are Willy Hess, first violin; Albert Stoessel, second violin; Richard Heber, viola, and Max Baldner, cello. Hess' associates are all quite young men, in the early twenties, but their playing revealed them to be artists of a superior order. The ensemble of the new organization is first class in every respect. The young cellist in particular attracted attention with his beautiful tone and his finished technic. But the second violin and viola were also admirable. Hess himself is a quartet leader possessing the highest qualities, both in point of instrumental capabilities and in point of musicianship. The Brahms A minor, the César Franck B major and the Beethoven B flat major quartets figured on the program. This was the first public concert of the new quartet, but on Sunday afternoon Professor Hess and associates played a short program before an invited audience in the new marble hall of the Esplanade.

Fifty-two rehearsals of a new quartet! That is the record of the Flonzaleys with Arnold Schoenberg's op. 7. And this is one of Schoenberg's early and comparatively simple works. Adolfo Betti, the leader of the Flonzaley Quartet, told me that he and his associates rehearsed the Schoenberg piece an entire week before they could make head or tail out of it. Finally they began to see merits in the composition and now they are even enthusiastic over it. But what is the attitude of the public to be? If it requires a week of repetitions to see merits, in the case of four expert chamber music performers like the Flonzaleys, how can the general public be expected to enjoy and ap-

preciate a work of this kind at the first hearing! And it is not likely that many would go to hear Schoenberg a second or third time. The Flonzaleys gave a magnificent performance of the quartet and yet the music was chaos to nine-tenths of the auditors. It was the wonderful performance and not the composition itself that elicited the spontaneous and prolonged applause. The much discussed Schoenberg was himself present. He bowed his acknowledgments, but his appearance on the platform was the signal for loud hissing from all parts of the hall. Schoenberg's music never will be popular with the public. If it is music of the future, as some of his adherents believe, it is music that will be enjoyed by a very few. The Flonzaleys revealed admirable courage in playing the novelty and it is safe to say that the composer never heard any of his music in such perfect rendition before. Haydn's D major quartet, op. 64, that followed afforded the greatest possible contrast to Schoenberg. The four artists played it with wonderful ensemble, with beautiful tonal effects and with that absolute finish of execution that has made the organization world famous and is so essential to a complete enjoyment of Haydn. The program opened with an adagio and a fugue in C minor by Mozart, an interesting unknown composition that had never before been heard in Berlin. The success of the players was immense.

The program of the second Nikisch Philharmonic concert offered nothing new to Berlin, although Edward Elgar's "Cockaigne" overture was a novelty for these concerts. It was first produced in Berlin by Weingartner with the Royal Orchestra some ten years ago, or soon after it was written. The rest of the program consisted of Mendelssohn's overture "Die Hebriden," the Chopin E minor piano concerto, of which Gabrilowitsch gave an excellent account, and that old war horse of Nikisch's—Tschaikowsky's "Pathetic" symphony. In the reading of this symphony Nikisch stands absolutely supreme. The hearty applause testified to the joy of the large audience at hearing its old favorite again in such a magnificent rendition.

Symphony concerts of the Bluethner Orchestra under Siegmund von Hausegger, notwithstanding the poor attendance the last two seasons, are being continued. The series opened most propitiously, the attendance being much larger than at any of last year's concerts. This was no doubt due largely to the program which consisted of compositions liked by the public, such as the "Freischütz" overture, Strauss' "Don Juan," Schubert's unfinished and Beethoven's fifth symphonies. Hausegger is an orchestral leader of great ability, but with such competition as the Philharmonic under Nikisch and the Royal Orchestra under Strauss (not to mention the hundreds of other attractions), Hausegger has a stony road to travel. However, the opening concerts on Sunday and Monday indicated a great improvement. The Bluethner Orchestra, although it is developing into an excellent band of musicians, is still far removed from the plans on which the Philharmonic and the Royal Orchestras stand, and this inferiority of artistic excellence must in itself always prove to be a handicap, regardless of the abilities of the leader. Nevertheless most excellent renditions of the works mentioned were heard.

Rachmaninoff's E minor symphony was the chief attraction of a concert given by Max Fiedler with the Philharmonic Orchestra at Beethoven Hall. Fiedler announces three other concerts with interesting programs and first-class soloists, all to be held with the assistance of the same orchestra. This E minor symphony is not one of Rachmaninoff's best works. The slow movement is weak in thematic invention and monotonous in the manner in which the themes are handled, and in its harmonic scheme. The most important movement is the scherzo which abounds in esprit and pregnant rhythmic effects. The modern Russian orchestra literature offers more valuable symphonic works. A group of new lieder by Fiedler himself which were sung by Hermine d'Albert, with orchestral accompaniment, made little impression. As a conductor Fiedler scored a big success. His readings of the symphony and also of the Brahms-Haydn variations were admirable. He led the orchestra with a masterhand and in his interpretations intellectual force and temperament were in combination.

The well known Berlin publishing house of Bote & Bock recently brought out some interesting new compositions, among them Max Reger's latest work for orchestra, op. 128, and a collection of lieder in four volumes to the accompaniment of the lute by Carl Clewing. Reger's op. 128 consists of four tone poems illustrating paintings by

Böcklin; they recently had their first performance in Essen and shortly afterwards Hausegger produced them in Hamburg.

Hugo Kaun's new home at Zehlendorf was recently dedicated in the presence of a large number of his artist friends who were especially invited for the occasion. During the musical part of the program several of Kaun's compositions were heard, among them lieder sung by Mme. Reichner-Feiten, and two movements from his piano suite "Pierrot and Colombine," played by Vida Llewellyn, the well known young American pianist from Chicago, one of Victor Heinz's most successful pupils. In the photograph accompanying this letter Kaun's new villa is seen with the composer standing in front of it.

ARTHUR M. ABELL.

PADEREWSKI CHANGES DETROIT DATE.

Pianist Obliged to Cancel November Recital—Will Appear in March—Mrs. MacDowell to Give a Lecture-Recital.

Detroit, Mich., November 8, 1913.

The musical public met with a disappointment at the beginning of the season when Paderewski, who was to have opened Manager James DeVoe's Philharmonic Course, was obliged to postpone the date of his recital to some time in March. The opening of the course, therefore, devolved upon Louise Homer, contralto, who gave a recital at the Light Guard Armory on the evening of October 28. A number of novelties were given, among them a charming manuscript song by B. Sherman Merriman, a repetition of which was demanded. Mme. Homer was ably assisted by the accompaniments of Mrs. Edwin N. Lapham.

Guy Bevier Williams, the new head of the piano department of the Michigan Conservatory, was introduced to the Detroit public in a recital at the Church of Our Father on the evening of October 23. He made a distinctly favorable impression upon the large audience. Mrs. Williams sang pleasingly three songs of her husband's composition which proved to be of decided merit.

Monday evening, November 3, the United States Marine Band gave a concert at the Light Guard Armory. The fact that this was the third band concert within a few weeks may have been one reason for the meager audience which greeted the organization. The concert was under the management of James DeVoe.

The first concert of the Tuesday Musicale was given at the Century Building, Tuesday morning, November 4. Groups of songs by Elizabeth Emery, soprano; and Dorothy Rauth, contralto; two solos by Norma Meyer, flutist; a group of piano solos by Sara Weinberg, and a sonata for violin and piano, played by Theodosia Eldridge and Ada Gordon, made up the program. Mrs. Boris L. Ganapol, Mrs. John Moore and Minnie Caldwell were the accompanists of the occasion.

Mrs. Edward A. MacDowell has been engaged by the Tuesday Musicale to give a lecture recital on the evening of November 29.

JENNIE M. STODDARD.

MEMPHIS HAPPENINGS.

Memphis, Tenn., November 8, 1913.

Mrs. Charles Miller will entertain with a musicale at her home on Union avenue on the evening of November 13, complimentary to Mrs. Henry Jastremski, of Baton Rouge, La. Mrs. Jastremski is the guest of her sister, Mrs. Benjamin Parker, at the Peabody Hotel and is receiving many social attentions from musical friends here.

The first of the season's series of Saturday evening musicales under the direction of Elizabeth Mosby was given Saturday afternoon at the Thomas School. The following program was rendered: "Berceuse" (Godard), Ellen Dies; "Happy Farmer" (Schumann), Annie Pillow Halliday; "The Mill" (Jensen), Lelia Wade; "Bohemian Girl" (Balfe), Louise Bendall; "Valse Petite" (Denie), Ellen Craft; "Venetian Gondola Song" (Mendelssohn), "Dance of the Gnomes" (Poldini), Pat Houston; "Taramella" (Schytte), Ellen McNeer; "Solfegiette" (Bach), Lida Knott; "Au Matin" (Godard), Gertrude Mason; "Third Barcarolle" (Godard), "March Mignon" (Poldini), Antoinette Bond.

On Wednesday night, November 5, a recital was given by a recently discovered child-artist, Giordano Pellonari, at the Goodwyn Institute. The concert was a personal benefit for the young artist, the fund being given toward educating him abroad. He was assisted by several local artists, including Mrs. P. J. Mooney, Mrs. Charles Miller and Angelo Cortese. Pellonari has a voice of wonderful quality and excellent range and has marked control of every tone.

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LEIPSIC HEARS MUCH ORCHESTRAL MUSIC.

Nikisch and Other Conductors Lead; New and Old Works—Many Instrumental Virtuosi and Vocal Artists Start the Season of Solo Concerts.

Leipsic, October 25, 1913.

The second Gewandhaus concert, under the usual direction of Arthur Nikisch and with Julia Culp as soloist, embraced the Mendelssohn "Hebrides" overture; the Schubert songs, "Abendrot," "Wiegenlied," "Du bist die Ruh," in instrumentation by Arnold Schönberg; the very first public performance of Frederick Delius' "Kuckucksruf" and "Sommernacht am Flusse" for orchestra; six posthumous songs with piano, by Erich J. Wolff, who died in New York, March 19; the Bruckner second symphony. Nikisch himself played the piano accompaniments to the Wolff songs, which carried titles of "Recht wie ein Leichnam wandle ich umher," "Ich bin gen Baden zogen," "Nach meiner Lieb," "Wie Melodie aus reiner Sphäre," "Wüss ich nur" and "Märchen." There was beauty in every number of this program, first through Nikisch's fine giving of the overture, then Schönberg's very tasteful yet colorful orchestration of Schubert, the Delius fine texture orchestral miniatures in program music, the musical quality and sure composer hand that Erich Wolff showed in these later songs, Julia Culp's inspired singing to Nikisch's accompaniments, and Nikisch's accustomed great leading of Bruckner. The second symphony may be rated among the lightest of Bruckner's nine, if still it has all the main writing mannerisms which later came into many ponderously inspiring effects. So does this symphony contain much very beautiful music, though only requiring fifty minutes as against the usual hour or seventy minutes needed for the others.

■ ■ ■

Under Hans Winderstein the first Philharmonic concert had the dramatic soprano, Melanie Kurt, and the Scotch pianist, William Lindsay, as soloists in a program including the "Meistersinger" vorspiel, three Wagner songs with orchestra, Liszt's A major concerto, Fr. Gernsheim's overture to a drama, the "Ocean," aria from "Oberon," and the vorspiel and "Isolde's Liebestod" from "Tristan und Isolde." The long summer's daily work at Bad Nauheim had kept the Winderstein men in good playing routine, so that the delivery of this program was fully up to the orchestra's best standard. Lindsay's playing of the Liszt was marked by great technical finish and enjoyable musical quality rather than broad interpretative lines, and it would seem that the artist is in a transitional stage from the heroic back to the inner musical. Melanie Kurt created a profound impression with her noble voice and grand musical style in the "Oberon" and "Isolde" music. There were repose and great musical wealth and intensity combined. She has been for years a member of the Berlin Hofoper, but goes to the Metropolitan to sing such roles as Brünnhilde and Fidelio for the autumn of 1914. The Gernsheim overture of the above program is of beautiful music in the conventional orchestral tone language of the day, showing neither pronounced outside influences nor individuality. Winderstein held his men in fine balance throughout the evening.

■ ■ ■

Orchestral concerts of the Musikalische Gesellschaft under Georg Göhler, are with us again. The first offered only Italian music of the nineteenth century, Verdi, Alberto Franchetti, Sgambati and Martucci having representations. With tenor Louis Dornay and pianist Aldo Solito de Solis as soloists, there were the overture and an aria from Verdi's "Forza del destino," Franchetti's E minor symphony, Sgambati's piano concerto, an aria each from Verdi's "Luisa Miller" and "Aida" and Martucci's orchestral tarantella. Aside from whatever interest attached to hearing the "Luisa Miller" aria of 1849 and the "Forza del destino" selections of 1862, the prime musical value of the concert rested with the Sgambati concerto. The greater dignity should have been with the symphony, but this time it was Franchetti's bad luck to have sung in much less musical vitality than Sgambati. The symphony is well and industriously made in purely classical procedure, but never rises to important heights, if still it contains much agreeable music. The Sgambati concerto is likewise absolutely symphonic through the very unusual industry which the composer gave to close weaving for both piano and orchestra. De Solis proved himself a very musical youth who already has feeling for the classic style. The tenor Dornay gave the arias in typical Italian vocalism of very good kind, though it sounded very strange in Germany, where it is neither understood nor desired.

■ ■ ■

Pianists Frederic Lamond, Leonid Kreutzer and Paul Weingarten gave recitals which had in each case only works of a single composer. Lamond played Beethoven, Kreutzer played Chopin, and Weingarten played Schubert.

However well the good musicians Kreutzer and Weingarten accomplished their tasks, the full recognition for a specialty belongs to Lamond, who, after a dozen or more years of specializing with the one master, finally seems to have been born to play Beethoven well. A season ago two distinguished pianists were heard discussing Lamond. The one remarked Lamond's great artistic progress of later years. "Yes, he has been in good company," said the other, meaning Beethoven as the company. The artist's recent Leipzig recital had the variations on the Diabelli waltz theme, the D minor sonata, op. 31, variations on "Ruins of Athens," the "Andante Favori" and "Sonata Appassionata." Kreutzer first played Chopin's B minor sonata, op. 58, then a ballade,



ARTHUR NIKISCH.

two etudes, three mazurkas, a barcarolle, the C sharp minor scherzo and the B flat minor sonata, op. 35. Weingarten's idea of Schubert was shown in the A flat "Moment Musica," F minor impromptu, D major scherzo from op. 53, the G major sonata, op. 78, and a closing group of four transcriptions, including Weingarten's own setting of the scherzo from the big C major symphony, Liszt's "Soiree



JULIA CULP.

de Vienne," Fischhof's setting of "Rosamunde" ballet music and Tausig's "Marche Militär." Kreutzer is a very fine pianist and musician enough to play any composer, yet one who has heard him often within the last seven years prefers him in the broader material by Bach, Handel, Beethoven and Brahms. Weingarten plays Schubert agreeably throughout and further shows his musicianship by the fine sounding setting of the symphonic scherzo.

■ ■ ■

Weimar Concertmaster Robert Reitz, who has been giving Bach and other old music for some years, brought to Leipzig three hitherto unknown works in the concertos by

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Tartini, in A major, the D major by Georg Pisendel (1687-1755) and the G major by Karl Stamitz (1717-1757). The artist edited them all and supplied his own cadenzas. The program carried unusual interest. The Tartini in material highly individual, if not of so much value as one might hear from Vivaldi; the Pisendel in two bright movements and a lamenting andante about in the manner of Handel or Old English, then the Stamitz as the most valuable music on the program. Here were warm blood and much musical vitality, in technic and content which must have influenced the Rode, Kreutzer, Baillot combination of a generation which followed. Reitz was finely accompanied by Walter Petzet.

■ ■ ■

Soprano Ilva Hedmond, daughter and pupil of Prof. Marie Hedmond, of Leipsic Conservatory, made her Leipsic debut in a recital of fourteen modern songs. There were four by Joseph Marx, four by the late Erich J. Wolff, Sibelius' "Schwarze Rosen," "Doch mein Vogel kehrt nicht wieder," "Mädchen kam vom Stellidchein," Leo Blech's "Liebesprobe," Stephan Krehl's "Unter der Linde" and Eugen d'Albert's "Korb." The young artist has every kind of talent and equipment for a singer's career. There are much fine native material in high and low voice, much real temper, great intelligence and fine manner of delivering the texts. The Sibelius songs of this program are of rarely beautiful melodic texture, and the songs by Joseph Marx show considerable stamina in plain, direct composing. Marx lives in Vienna and is brother to the fine soprano and beautiful woman, Mizzi Marx Schroth, of the Leipsic Opera.

■ ■ ■

The singer Tony Jordan gave a dozen songs by Schubert, Schumann and Brahms in a manner characterized by creditable vocalism but wholly unattractive musical attributes. The recital was made further unendurable by a solo pianist who had been hurriedly called to replace another.

■ ■ ■

The folksong and duet program by Sven Scholander and daughter Lisa, accompanied by lute, maintained the high standard represented by the song material they presented. The thirteen selections scheduled were augmented by many encores, the songs including two by Scholander, the others from various nations and languages. The artists have taken the Kaufhaus, after some seasons of success at Chamber Music Hall, Central Theater.

■ ■ ■

A joint recital by the Leipsic piano, Anatol von Roessel and violinist Josef Blümle included the Faure A major and Brahms D minor sonatas. Von Roessel further played the Tchaikowsky variations, op. 19, and the Chopin fantasia, Blümle then following with the Bach chaconne for violin alone. The artists had come into very good understanding of intentions in the sonatas, so that the playing was in balance and highly enjoyable. Von Roessel, as long time pupil of Reisenauer, has developed fine pianistic means and he plays musically. Blümle commands a beautiful violin tone and his playing has come to a high stage of refinement.

■ ■ ■

The piano recital by Lili Kroebner Asche had the Bach chromatic fantasia and fugue, Brahms F minor sonata, Schumann's F sharp minor novelette, "Warum," "Des Abends," "In der Nacht" and the Liszt "St. Francis Walking on the Waves" legende. In the several years that the young artist spent under Teichmüller at Leipsic Conservatory, she had been heard occasionally in the Beethoven "Sonata Appassionata," in solo pieces, and particularly in this Brahms sonata, which she set out in unusually beautiful tonal and general pianistic means and finest musical quality. So does her present recital give a restful impression of maturity and entire command, coupled with very delightful native musical gifts.

EUGENE E. SIMPSON.

Successes of Emerich Pupils.

Pupils of that famous couple of singing teachers, Franz and Therese Emerich, are meeting with flattering success this season. Many of the operatic stars, both of the old and new world, emanated from the Emerich studio. Among these are Margarete Matzenauer and Putnam Griswold of the Metropolitan Opera Company. Griswold has been engaged for three seasons at Covent Garden as leading basso. Other Emerich pupils who have met with great success in America are Charles Dalmores, Adamo Didur and Mario Sammarco. The last named artist is singing this winter in Italy and Spain. Heinrich Hensel is singing this winter in Brussels, Antwerp and Hamburg; he is to sing the title role in the first London performance

of "Parsifal," he having been chosen for this distinction because of his many successful appearances in the part at Bayreuth.

Francis MacLennan and his wife, Florence Easton MacLennan, also Emerich pupils, have already become great favorites in Hamburg. Florence Easton made a great hit in the title role of Puccini's "Girl of the Golden West," which was given under the personal direction of the composer. Puccini complimented the American in terms of the warmest praise.

A new Emerich pupil who has created quite a sensation is Mary Cavan, a young and charming American, formerly of Chicago. She sang the part of Mimi in Puccini's "Bohème," with Caruso, at Hamburg, creating a sensation. The Hamburger Fremdenblatt, the leading daily paper of that city, wrote: "Miss Cavan possesses real instincts for the stage. She has the sense for illusions and the suggestive force so necessary. With her Mimi she enhanced the splendid impression which she had already made here." The Hamburg public is most enthusiastic over the fresh, young beautiful voice and the pronounced dramatic talent of the young American singer.

At the Dresden Royal Opera Helene Forti, still another Emerich pupil who has attained fame, is meeting with continued success. She has been engaged to sing the part of Kundry in "Parsifal" next summer at Karlsruhe. Hans Taenzer is a favorite with the public. He recently gave a Wagner concert with great success. On many other stages of Germany, Emerich pupils are also successfully active.

A new edition of Finck's "Success in Music and How It Is Won" has been issued by the Scribner's at a price within the reach of all music students.—Exchange.

At the Nouveau Theater at Leipsic in the latter part of October performances of "Siegfried," "Tosca," "Frey-Schütz," "Meistersinger," and "Rosenkavalier" were given.

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New York Praise for Jenny Dufau.

That Jenny Dufau's first recital at Carnegie Hall, New York, on October 19, was a decided success, the following press comments substantiate:

Jenny Dufau, coloratura soprano of the Chicago Opera Company, made a successful debut on the concert platform here yesterday afternoon in Carnegie Hall. There was a large audience and it enjoyed her singing. Her voice had the necessary flexibility and she was particularly happy in high staccato passages, while there was nothing lacking in sustained cantilene. Not the least of her assets was a pleasing stage presence.—*New York Times*.

There were flowers in abundance for her and the applause was not stinted.

Miss Dufau has a voice of considerable power and good range. It is extremely flexible.

The program consisted of songs in German, Italian, French and English. She charmed most in the Italian songs, where there was ample opportunity to display a voice capable of overcoming great technical difficulties. In an aria from "Lucia" and a song by



JENNY DUFAU.

Parelli called "Odorava l'April," she pleased most. The polonaise from "Mignon," by Ambroise Thomas, was sung in French with more than ordinary brilliancy.

Perhaps the most spontaneous applause of the afternoon was aroused by Arthur Foote's "An Irish Folksong," which Miss Dufau sang in excellent English with finished style.—*New York Herald*.

Miss Dufau is a member of the Chicago-Philadelphia Opera Company and as such has been heard here in opera, making her debut as the fairy in "Cendrillon." Miss Dufau has a high and flexible voice and delights in the execution of florid music. She was perhaps heard to best advantage yesterday in such operatic pieces as the "Mad Scene" from "Lucia di Lammermoor." However, she succeeded in pleasing her audience whatever she sang, as the applause indicated clearly.—*New York Globe*.

Jenny Dufau, leading coloratura soprano of the Philadelphia-Chicago Opera Company, gave her first recital in this city at Carnegie Hall yesterday afternoon. Her audience was large, distinguished and gratifyingly enthusiastic.

Miss Dufau is an artist of much ability. Her vocalism includes many high attributes of style and method, good production of tone, flexibility of technic and artistic phrasing.—*New York American*.

In the afternoon Jenny Dufau gave a recital in Carnegie Hall. She is the coloratura soprano of the Philadelphia-Chicago Opera Company, and, judging by the applause she got here yesterday, she is likely to please audiences in those cities likewise.—*New York Evening Post*.

Yesterday afternoon, at Carnegie Hall, Jenny Dufau proved herself a highly trained singer, with a light, flexible voice of good quality. She has considerable charm, and for a coloratura presented an unusually interesting program. She sang the florid aria from "Lucia" and the "Filina" aria from "Mignon," arousing the audience to a high degree of enthusiasm.—*New York Evening Mail*.

In the afternoon Jenny Dufau, a member of the Chicago Opera Company, gave a song recital in Carnegie Hall, her first in this city. Miss Dufau possesses a clear, flexible, coloratura soprano and sings with animation and sincerity.—*New York World*.

Jenny Dufau in her song recital yesterday afternoon in Carnegie Hall showed she has a light soprano voice of much flexibility and capable of soaring upward easily into altitudinous regions. Her intonation is faultless, and her skill in rapid staccato passages quite exceptional. She has personal charm, too, and no lack of intelligence and taste.—*New York Press*.

Jenny Dufau, coloratura soprano of the Chicago-Philadelphia Opera Company, was heard in a song recital yesterday afternoon in

Carnegie Hall. The audience comfortably filled the large hall and was liberal with applause. Miss Dufau amply proved by her singing of the "Mad Scene" from "Lucia" and the polonaise from "Mignon" that she is well worthy of star roles. She has talent, temperament and dramatic ability and a voice of much power and sweetness, which is agreeable in all its registers. Her breath control is excellent, and she sings apparently without effort. Her mezzo voice work was delightful, being clear and distinct, and delighted the hearers in all parts of the large hall.

The "Lucia" number, with flute obbligato, was rewarded with vociferous applause. Then came a group of fascinating French songs. In the "Mignon" number, with its rapid runs, trills and staccato she was thoroughly at ease. Here again she received a number of recalls. The audience refused to leave the hall until she had added another English song and this was "Will o' the Wisp," by Charles Gilbert Spross, who ably supported her at the piano.—*Brooklyn Eagle*.

In the afternoon Jenny Dufau, coloratura soprano of the Chicago Opera Company, was heard in recital at Carnegie Hall. Miss Dufau is essentially an operatic singer and she was most successful in these numbers. She has a light soprano voice, both flexible and pure. Her technical facility in the case of trills and in high rapid staccato passages is admirable.—*Brooklyn Times*.

Jenny Dufau, coloratura soprano of the Philadelphia-Chicago Opera Company, gave her first concert in this city at Carnegie Hall yesterday afternoon.

Her program consisted of a variety of songs in English, French, Italian and German, but it was in the polonaise from "Mignon" that she scored her real success of the afternoon. An Irish folksong by Arthur Foote was well received and she also scored in a collection of Italian songs in which there was ample opportunity to display a voice capable of overcoming technical difficulties. She has a strong dramatic stage presence, and this no doubt greatly assisted her in reaching her audience.—*Brooklyn Citizen*.

One of the leading coloratura sopranos of the Philadelphia-Chicago Opera Company gave a recital yesterday afternoon before a very large audience at Carnegie Hall, Manhattan. She has a charming personality, dark, pretty, vivacious, slender and magnetic, all good assets for a singer, and her voice is very high and flexible. Her tones in alto are well placed and very sure. She has warmth and temperament rarely possessed by her type of singer. She has great personal charm and a very gracious stage manner. She was a feast for the eye, in an ultra modern costume the observed of all observers. Miss Dufau may be proud of her big audience and her various floral tributes. She is chic, and a very earnest singer.—*Brooklyn Standard Union*. (Advertisement.)

AMATO SINGS ATTRACTIVE PROGRAM AT DES MOINES.

Metropolitan Opera Baritone Splendidly Received—Is Guest of Honor at a Dinner—American Music Discussed at a Club Meeting.

Des Moines, Ia., November 8, 1913.

Pasquale Amato, baritone of the Metropolitan Opera Company, New York, gave a splendid recital at the University Church auditorium on Monday night. The program consisted for the most part of German songs, Schumann, Schubert and Strauss being well represented. There were two numbers from Moussorgsky's opera, "Boris Godounoff," song of Varlaan and aria of Boris. The rest of the program was in French and Italian. That there were no English songs was somewhat disappointing to those persons who do enjoy hearing an occasional familiar word during a recital. Nevertheless every one went home with the satisfactory feeling of having heard a thoroughly great artist and the intense enthusiasm of the audience was sufficient evidence that Amato was appreciated to the full. Dean Holmes Cowper added one more point to his credit as a manager in securing Amato to appear in Des Moines. Francis Macmillen, violinist, and Frances Ingram, contralto, are the next to come in Mr. Cowper's course, the date being December 15.

Pasquale Amato was the guest of honor at a dinner given by Mr. and Mrs. Jansen Haines at the Des Moines Club, on the evening of his recital here. His accompanist, Giuseppe Bamboscheck, was one of the guests.

Although Melba and Kubelik do not appear here until January, Dr. M. L. Bartlett has already received a large number of requests for reservations. They will be assisted by Edmund Burke, baritone; Gabriel Lapierre, pianist, and Marcel Moyse, flutist.

Dominico Saluzzo, violinist, a recent addition to the faculty of Hiland Park College Chapel on November 4. Delmeyer Youngmeyer was the accompanist.

"The Development and Progress of American Music" was the subject discussed by George Frederick Ogden at a meeting of the Chauncey Depew Club, Wednesday morning, at the home of Mrs. E. H. Jones. The subject was handled

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intelligently and a very profitable and pleasant hour was passed by the members of the club.

The first of the Sunday afternoon concerts, under the auspices of the Des Moines Musical Association, was a decided success. The large attendance was very encouraging to those having the affair in charge. The program next Sunday is to be given by Jeannette Beadles (harpist, of Oklahoma), George Frederick Ogden and George Ashley Brewster, of this city. CAROLINE YOUNG SMITH.

Fort Worth Admires Jules Falk.

Jules Falk, the gifted young violinist, who recently returned from a period of study abroad with Ysaye, is now appearing in concert in the South.

An appreciation of that violinist's work appears below:

JULES FALK LINKS OLD SCHOOL ARTISTS WITH NEW.

Fort Worth musicians and music lovers have smiled appreciation at a surprising number of eminent and famous artists; the record has been a phenomenal one, but has at no time this year or during the past season welcomed an artist more sincere, more capable, or more potently masterful than Jules Falk, who played at Byers (Greenwell, lessee) last night. His work was a revelation of the possibilities of the brave new school that links the intrepid candor of a new age with the subtle, elusive mystery of an old. Falk stands forth as an exponent of all that is modern in technic and understanding, and his instrument breathes a living recognition of his own vitality of temperament.

Falk plays with a tremendous assurance that pervades his music with youthful fire and ardor which is intoxicating. The deft, sure and bewilderingly accurate manipulation of his bow reveals an experience and ability that relieves the naive poise of any egotism—he is at all times the master. With purity of tone and an absolute mastery of the mechanical exigencies of his instrument, Falk allows the violin to become a medium for the expression of those masters who dreamed immortal harmonies for the understanding of generations to come. He allies his dazzling technic with an entirely honest and perfectly intelligent sympathy, and the quality of his work is exactly right.

As Falk played last night no possibility was escaped and the music lived. It throbbed into individual consciousness—a complete and perfect thing. It embodied a cycle of tenderness and of tears, of



Photo by Mathilde Weil.

JULES FALK,
Violinist.

the laughter that is akin to both, and it colored up in ecstatic moments when exquisite harmonies melted into melody. It is best to do homage to the sensitive spirit of the artist who can not only understand, but imprison for the understanding of others, the appeal and the human beauty and the unreal texture of a splendid dream.—*Fort Worth Record*. (Advertisement.)

"The Magic Flute" and "The Masked Ball" were heard not long ago in Weimar.

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"A voice of singular beauty—its production is perfect."—*Morning Post*.
"Her singing suggested that she almost stands alone."—*Morning Advertiser*.
"Her voice is a phenomenon of the vocalists' world today."—*Hall Times*.
"There is gold of the parent in Miss Verlet's voice."—*Daily Express*.
"Miss Verlet has been christened 'The French Tetrazzini'."—*Daily Mirror*.
"Her appearance may be considered in every way a triumph."—*The Tatler*.

FRANZ EGÉNIEFF

the Berlin baritone who was prevented because of illness from giving his first New York Recital, November 15, has so far recovered that he will fulfill engagements during the coming week in cities in this vicinity.

Mr. Egénieff will offer his introductory programme to music patrons here at Aeolian Hall on Thursday afternoon, December 4, singing songs by Schumann, Hugo Wolf, Kerntler, Kaun and Pataky.

Mr. Egénieff will have the assistance of the distinguished Hungarian composer pianist, Jenö Kerntler.

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ELEANOR SPENCER'S ART.

Pianist Makes Decided Success with Lovely Tone, Musically Interpretation and Unusually Brilliant Technical Equipment.

To give a piano recital in an auditorium as large as Carnegie Hall, New York, usually is like tempting fate and courting disaster.

Antonia Sawyer, however, in selecting a suitable hall for Eleanor Spencer showed a confidence in the pianist's ability which, fortunately for all concerned, was not misplaced. The reputation which had preceded Eleanor Spencer from her triumphs in Berlin and other European capitals, together with the dignified and effective announcements made in advance by her New York management, drew together on last Tuesday afternoon, November 11, not merely a large audience, but an audience of sympathetic music lovers on whom not one of her many subtle graces of phrasing and shades of nuance were wasted. Seldom does a piano recital audience follow the artist with such unbroken attention.

Perhaps it is in this power of compelling attention that the secret of Eleanor Spencer's attraction lies. Her tone is never harsh and she seems content to accept the piano as it is without attempting to make a brass band and a drum corps out of it after the approved method of the piano pounder. There is apparently no limit to her technique in rapid passages of simple notes, double notes, octaves, or chords. Nothing could have exceeded the limpidity of the rippling scales and arabesques of the Chopin sonata.



ELEANOR SPENCER.

In the Bach number at the beginning of the program she maintained the austere grandeur of Bach rather than Liszt's superstructure of virtuosity. Her playing of that particular number was in itself enough to place her in the front rank of pianists. If Bach's organ works are to be forced into the piano straightjacket and the mighty winds of Æolus are to be echoed by the twanging strings of Orpheus, by all means let Eleanor Spencer be entrusted with the interpretation thereof, for she manages to suggest the heaving organ with the short tones of piano steel wire.

In Schumann, too, she was admirable, and rendered the music of that poetic dreamer with insinuating grace.

It was also no small achievement to interpret the Debussy reverie as Miss Spencer did. The melody notes were like a voice crying in the wilderness, while the wilderness of weird discords and unrelated sounds was veiled in a soft mist of half-sounded and partly blurred tones.

Scriabine's very Chopinesque études were played with extreme elegance as well as brilliancy.

After the somewhat tawdry étude of Schlosser, Eleanor Spencer granted her admirers an extra number in the shape of Schumann's "Romance" in F sharp, which she played with a luscious tone and appropriate sentiment. This "Romance" might be made still more effective, however, by giving a little prominence to the upper line of the left hand part. Schumann wrote in thirds, not in a

single melodic line. It was a pity the services of the piano tuner were not given to the instrument before the recital began, for the magnificent tones of the fine instrument on which the artist played—a Mason & Hamlin—were too often marred by the jangling discords of tricords not in unison. The most distressing note was an F sharp, fifth line of the G clef. The complete program follows:

Organ fantaisie and fugue in G minor.....	Bach-Liszt
Arabeske	Schumann
Novelette in D.....	Schumann
Two intermezzi	Brahms
Capriccio in B minor.....	Brahms
Sonata in B minor.....	Chopin
Reverie	Debussy
Three études	Scriabine
Danse Noire	Cyril Scott
Etude in E flat.....	Schlosser

SAN ANTONIO MUSICAL CLUB OBSERVES VERDI CENTENNIAL.

Local Artists Present Creditable Program—Musical Interest of the City Stimulated by Several Active Clubs.

San Antonio, Tex., November 10, 1913.

Among other cities of the world that observed the Verdi centennial with a fitting musical program was San Antonio. The program shown below, which was rendered by the San Antonio Musical Club on the evening of October 23, furnished abundant evidence that the Alamo City possesses artists of which any city could be proud.

Prelude of Act I. of "Traviata": Ensemble—Hazel Cain, Leonora Smith, Mildred Wiseman, Messrs. Walter Romberg, Tulipon and Gundlach, violins; Edward Goldstein and Mr. Zimmerman, celli; Mildred Gates, piano; Maestro d'Acugna, conductor. Here is the program: Aria, "Un Ballo in Maschera," Columbati Acugna; piano solo from "Rigoletto," Clara Duggan Madison; aria from "Ernani," Mrs. S. J. Baggott; violin solo from "Traviata," L. Tulipon; cavatina from "Traviata," Miss Lucchese; quartet from "Rigoletto," Miss Lucchese, Mme. d'Acugna, Messrs. Lee and Lugaro. Each solo was proof of the performers artistic ability and the audience showed its appreciation by vigorous applause. The quartet was a fitting climax, and was so well rendered that the audience demanded its entire repetition; it is not going too far to say that the voices were of grand opera caliber.

The San Antonio Musical Club has a membership of over one hundred representative musicians and people of the city. Organized by Mrs. T. E. Munne and Mrs. C. H. Feldman, its work in the past five years has advanced the musical interest greatly in San Antonio. Mrs. B. F. Nicholson has been re-elected president. This season the club will present Elsa Sternsdorf, pianist; Alma Gluck, soprano, and Mischa Elman, violinist.

The Tuesday Musical Club is another old musical organization of San Antonio, whose influence for the betterment of music has been constant and effective. Mrs. Eli Hertzberg is president. It will present three attractions this season: Mme. Alda, with Frank LaForge, as pianist and accompanist; the Herbert Orchestra, and Mme. Schumann-Heink.

A number of other clubs are doing their part toward the musical advancement of the city among which are the "B Natural Club," composed entirely of young women, with an orchestra of ten pieces and a chorus of thirty. A regular study course is provided and, with the assistance of some professionals, will present "The Messiah" during the coming Christmas holidays. The organizer and director of the club is Mrs. F. L. Carson.

The San Antonio Choral Club, an auxiliary to the San Antonio Musical Club, which has a chorus of thirty-six voices, under the direction of Oscar Fox, is doing excellent work, and will appear with each of the artists presented this season with the San Antonio Musical Club.

The Tuesday Musical Club also has an auxiliary Choral Club under the direction of Maestro d'Acugna.

The Beethoven Männerchor Society, perhaps the oldest singing club of San Antonio, having been organized in 1867, recently won a medal at the State Saengerfest held in Houston. The large hall owned by this club has just burned. Beside having many well appointed accommodations for its members, it also contained the largest auditorium in the city and was extensively used for large concerts and other entertainments. Plans for immediate reconstruction are being prepared, which will provide every modern equipment and will be an absolutely fireproof building. Its director is Theo. Mueller.

The San Antonio Orchestra, composed of twenty-five professional musicians under the able direction of W. H. Smith, is giving the citizens of San Antonio much pleasure by its weekly concerts.

C. D. M.

FRANCES ALDA GIVES TWO RECITALS IN LOS ANGELES.

Popular Metropolitan Opera Prima Donna and Associates Present Attractive Programs—Symphony Season to Open—Various News Paragraphs.

1110 West Washington Street, Los Angeles, Cal., November 8, 1913.

This week the attractions of the most importance were the two recitals by Frances Alda, assisted by Frank la Forge, pianist composer, and Gutia Casini, cellist. The programs for the two concerts were as follows:

TUESDAY EVENING, NOVEMBER 4.

Rococo Variations	Tchaikowsky
Gutia Casini.	
Lungi dal caro bene.....	Secchi
Nymphs and Shepherds.....	Purcell
When the Roses Bloom.....	Richard
Pastorale	Carey
Mme. Alda.	
Etude in A flat major.....	Chopin
Two preludes	Chopin
Panis Angelicus	César Franck
Prayer from Toscá.....	Puccini
Mme. Alda.	
With cello obbligato by G. Casini.	
Liebestraum	Liszt
Rhapsodie	Dohnányi
Frank la Forge.	
Doch n'ein Vogel (first time).....	Sibelius
Tausend Sterne (first time).....	Leo Blech
Lauf der Welt.....	Grieg
Wie mir's weh tut.....	Rachmaninoff
Mme. Alda.	
Chant du Menestrel	Glazounow
Tarantella	Piatti
Gutia Casini.	
Green	Debussy
A des Oiseaux	Georges Hue
Like the Rosebud.....	La Forge
Expectancy	La Forge
An Open Secret	Woodman
Mme. Alda.	

FRIDAY AFTERNOON, NOVEMBER 7, 1913.

Russian Fantaisie	Davidoff
Gutia Casini.	
Amarilli	Caccini
Je ne suis qu'une Bergere.....	Philidor
Wonne der Wehmuth.....	Franz
Ea hat die Rose sich beklagt.....	Franz
Botschaft	Brahms
Mme. Alda.	
Nocturne	Chopin
Etude de Concert.....	MacDowell
Frank la Forge.	
Morgen	R. Strauss
Before the Crucifix	La Forge
Mme. Alda.	
With cello obbligato by G. Casini.	
Romance	La Forge
Valse de Concert.....	La Forge
Frank la Forge.	
Lied	César Franck
Berceuse (first time here).....	Gretchaninow
Soft Footed Snow (first time here).....	Sigurd Lie
Rispetto (first time here).....	Wolf-Ferrari
Ouvre tes yeux bleus.....	Massenet
Gavotte from Manon	Massenet
Mme. Alda.	
Retreat	La Forge
Scherzo	Klenzel
Gutia Casini.	
Storielle del Bosco Viennese	Strauss-La Forge
Mme. Alda.	

The People's Orchestra program for Sunday afternoon, November 2, 1913, was as follows: "Medea Overture," Cherubini; symphonic poem (suggested by Kipling's "Light That Failed"), C. E. Pemberton; "Spring Morning Serenade," Paul Lacombe; shadow dance "Dinorah," Meyerbeer, sung by Blanche Ruby; overture, "Semiramide," Rossini. The two most interesting features of Sunday's program by the People's Orchestra was the rendition of Mr. Pemberton's symphonic poem, and the first appearance in public this season of Blanche Ruby, who is one of the local artists that proves our cosmopolitan character as a community. Her long residence abroad, where she was a prima donna at The Hague Opera and in other musical centers, places her in the artist class.

Monday afternoon, the Ebell Club presented Estelle Heartt Dreyfus, assisted by Mrs. M. Hennion Robinson, accompanist, in a program of traditional and modern songs of Russia, that proved a veritable treat. While in Europe Mrs. Dreyfus made a special study of the Russian song literature, and brought back a wealth of unique things. Some of the things were folksongs that were not in any published form—the melody she jotted down as sung, and had it harmonized for accompaniment.

The Southern California Chapter of the American Guild of Organists gave the eleventh public service and recital on Monday night at the Temple B'nai B'rith. Ernest Douglas, F. A. G. O., and Erskine H. Mead, organist and director of the choir at the Temple, were the organ soloists, and the balance of the program was given by the choir of Temple B'nai B'rith, composed of Celia Davidson, soprano; Kie Julie Christin, contralto, G. Haydn

Jones, tenor, and Edwin House, baritone. Some of the numbers were accompanied by a trio composed of Elsevon Grofe Menasco, cello; William H. Mead, flute, and Julius Kranz, violin, which added greatly to the effect. The few remarks by Dr. Hecht served to elucidate the service to those who were not familiar with it.



The last week of the Tivoli Opera Company's engagement at the Auditorium is given to "The Mascot," and a most excellent production of that masterpiece of comic opera it is. The piece is beautifully staged and sung. Rena Vivienne as Bettina, Sarah Edwards as Fiametta, Henry Santry as Pippo and John Phillips as Frederick were each fine in their roles, and Thomas Leary as Rocco the farmer, and Walter Catlett, as Lorenzo the XVII, furnished no end of fun. It is to be regretted that the crowds of attractions both musical and dramatic this month resulted in smaller houses than this really superior company deserved. A run of light opera some time during a duller season would draw crowded houses.



Much interest is centered in the opening concerts of the new Los Angeles Symphony Orchestra next Friday afternoon and Saturday evening. The rehearsals are in progress and Mr. Tandler has the earnest assistance of Mr. Beel and Mr. Schlieven, his first and second concertmasters in the drilling of his men and the perfecting of the details while Mr. Toye is as busy with the business end of it.

JANE CATHERWOOD.

For a number of years Mlle. Verlet, who comes to America for a short tour this season, has been known as



ALICE VERLET.

a singer of great charm. Her glorious voice, highly perfected, is aided by great histrionic power, a remarkable personality, and unusual linguistic attainments. During last season Mlle. Verlet participated in Thomas Beecham's Mozart festivals, London, singing all her parts in English.

At her frequent concert appearances at Albert Hall and Queen's Hall, London, and during her recent tour of England as soloist with the London Philharmonic (January and February, 1913), she amazed her audiences by the perfect diction of her English.

During recent years Mlle. Verlet has sung at the Paris Opera houses, at La Monnaie, Brussels, at Lyons, at Nice and Monte Carlo, in the roles of Constance ("Il Seraglio"), Queen of the Night, Rosina ("Barber of Seville"), Thais, Lakme, Gilda, Manon, Marguerite, Dinorah, Queen ("Hugenots"), Juliette, etc.

During the winter of 1912 at the Paris Grand Opera, Mlle. Verlet sang Gilda to Titta Ruffo's Rigoletto.

During the winter of 1909 at the Paris Trocadero, Mlle. Verlet appeared several times in concert with Enrico Caruso.

Mlle. Verlet established a record by singing no less than thirty-six times in one season the Queen of the Night in Mozart's "Magic Flute" at the Paris Gaite Lyrique. This was in the fall of 1912.

Among the operas which will be heard for the first time at Nice during the present season are "Parsifal," "Rosenkavalier," and Massenet's "Panurge."

CONCERT RECORD OF SONGS BY SOME OF OUR BEST AMERICAN COMPOSERS.

Paul Ambrose.

The Shoogy Shoo.....Mrs. Wallace Bailey, New York City
The Shoogy Shoo.....Mrs. Fred Trumpeter, Aurora, N. Y.
The Shoogy Shoo.....Miss G. M. Quigley, Lowell, Mass.

Florence Newell Barbour.

Awake, It Is the Day!.....Miss Alice Smith, New York City
Awake, It Is the Day!.....H. Roger Naylor, Trenton, N. J.

Marion Bauer.

Over the Hills.....Mme. Gadski, Youngstown, Ohio
Over the Hills.....Mme. Gadski, Madison, Wis.
Over the Hills.....Miss Constance Purdy, Worcester, Mass.
Star Trysts.....Miss Charlotte Lund, Wayne, Pa.
Star Trysts.....Miss Constance Purdy, Hyannisport, Mass.

J. W. Bischoff.

The Summer Wind.....Miss Eva Emmet Wycoff, Erie, Pa.
The Summer Wind.....Miss Eva Emmet Wycoff, New York City

Gena Branscombe.

Hail, Le Tyme of Holiedays (Christmas Song), Reed Miller, New York City
In Arcady by Moonlight (from The Sun Dial), R. Norman Jolliffe, New York City
The Morning Wind (from The Sun Dial), R. Norman Jolliffe, New York City
Ould Doctor Ma'Ginn, Thomas Egan, Jersey City

H. Clough-Leighter.

O, Heart of Mine.....Romeo Frick, Berlin, Germany
O, Heart of Mine.....Vernon Archibald, New York City
O, Heart of Mine.....Miss Winifred Coyle, Providence
O, Heart of Mine.....Miss Maud M. Dougherty, Rockford, Ill.

Mabel W. Daniels.

Daybreak.....Karola Frick, Berlin, Germany
Lonely Lies My Way.....Miss Charlotte Pope, Boston
In the Dark.....Miss Charlotte Pope, Boston

Stephen A. Emery.

Burst, Ye Apple Buds!.....Mme. Homer Fairmon, New York City
Burst, Ye Apple Buds!.....Miss Catherine M. Fiori, Clarkburg, W. Va.

G. A. Grant-Schaefer.

The Sea.....Miss Christine Miller, Hartsville, S. C.
Song of Soul.....Charles E. Lutton, Chicago
Song of Soul.....Wm. G. Hay, Chicago
Autumn.....Wm. G. Hay, Chicago
The Eagle.....Miss Christine Miller, Sweet Briar, Va.
The Eagle.....Charles E. Lutton, Chicago

Henry K. Hadley.

My Shadow.....Mme. Dimitrieff, New York City
Sebeg Hétep (Egyptian War Song), Romeo Frick, Berlin, Germany

Victor E. Harris.

The Blackbird.....Miss Eva Emmet Wycoff, Erie, Pa.
The Blackbird.....Miss Eva Emmet Wycoff, Aurora, N. Y.

Frank Lynes.

My King.....Oscar J. Kloer, Chicago
Sweetheart, Sigh No More.....Alva H. Lowe, Pocatello, Idaho
Sweetheart.....E. B. Roufs, Point Chautauque, N. Y.
Memoria.....George H. Kell, Jr., Pittsburgh

John W. Metcalf.

Little House o' Dreams.....Elias Blum, Walla Walla, Wash.
The Nightingale Has a Lyre of Gold, Miss Helen Shoener, St. Joseph, Mo.
Absent.....Charles N. Hunt, New York City

W. H. Neidlinger.

Song of Spring.....Miss Florence E. Smith, Addison, N. Y.
Song of Spring.....Miss Beulah Stay, Colville, Wash.
The Gardener.....Miss Ruth Paige, Waltham, Mass.
On the Shore.....Miss Barbara Wait, Denver
On the Shore.....Vervil Boor, Pittsburgh

Edna R. Park.

A Memory.....Robert C. Cratty, New York City
Thy Name.....Miss Marie S. Langston, Washington, D. C.

Mary Turner Salter.

The Sweet o' the Year.....Miss S. J. Dexter, Auburndale, Mass.
The Sweet o' the Year.....Miss Zora A. Shaw, East Orange, N. J.

Ward-Stephens.

The Rose's Cup.....H. Roger Naylor, Trenton, N. J.
The Rose's Cup.....Arthur J. Burgess, Trenton, N. J.
The Rose's Cup.....Miss Zora A. Shaw, East Orange, N. J.
Hour of Dreams.....H. Roger Naylor, Trenton, N. J.
Hour of Dreams.....Percy Hemus, New York City
Hour of Dreams.....Miss Zora A. Shaw, East Orange, N. J.
Amid the Roses.....H. Roger Naylor, Trenton, N. J.
Summertime.....H. Roger Naylor, Trenton, N. J.
Summertime.....Miss Zora A. Shaw, East Orange, N. J.
Be Ye in Love with April-tide.....H. Roger Naylor, Trenton, N. J.
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VIENNA TO BE SCENE OF NEW PUCCINI WORK.

He Plans an Opera of Old Vienna—Objects to Having "Giri" Called Lurid—Weingartner's Music Is Gentlemanly—Another Successful Viennese Operetta—D'Albert Has Force in Reserve.

Vienna, November 1, 1913.—I have it on reliable authority that Puccini has informed the representative of our leading local organ, Neue Freie Presse, that the scene of his next opera will in all probability be laid in Vienna and embody the characteristic features of life in this charming old city at what was perhaps its gayest and most improvident age,—the picturesque Biedermeier Period, to which Schubert in his flower little "Wiener Walzer" paid such a graceful tribute. Here at least is an environment which—in drastic contrast to the garish tones of "The Girl of the Golden West"—should provide the "Frenchman of Italian composers" with ample material for those scenes which enable him to develop the sensuous, warm hued effects that become him best.

It would seem that I was not alone in comparing the plot of "The Girl of the Golden West" to a lurid cinematograph film. A local critic happened to twit Puccini on the subject, and the composer burst out with—"Why label the thing like that? What is life altogether, when you come to look at it, but a 'film'!"

Perhaps Puccini is right. For a long time the principal operatic stages of the world looked askance at his work. They wanted his music, but his matter made them gasp. The laws of supply and demand, however, are inexorable: the fascination proved too strong, and now at all events Puccini was the stronger, and he has won.

I believe I mentioned last week that a selection by Bach was included by special request in the program of the first inaugural festival concert in the new Konzerthaus, and sandwiched between Strauss' "Prelude" and the "Ninth" symphony. It was the fantasie in G minor for the organ and its wonder world of romance was revealed in masterly manner by Professor Dittrich.

Wilhelm Bachaus gave his farewell concert here on Tuesday evening, October 28, in the great concert hall of the Konzerthaus. The program, superbly rendered, included Beethoven's sonata, op. 110, Chopin's ballade in G minor, nocturnes in C minor and G major respectively, five preludes (Rachmaninoff) and Rubinstein's etude in C major. It was a repetition, an intensified repetition of the artist's triumph a fortnight ago at the Musikvereinshaus, and he must have found the prolonged enthusiasm a little embarrassing, for at the close the greater part of the audience formed a clamorous throng about the platform and refused to be comforted until five encores had been granted.

The celebration of Felix Weingartner's fiftieth birthday took the form of an extraordinary Philharmonic concert in the great hall of the Musikvereinshaus on Sunday, October 26, where his friends, followers and admirers were assembled to do him honor. The program was composed almost exclusively of the conductor's own works (the Beethoven fifth symphony excepted). Here at least is a prophet who is accepted in his own country, and on Sunday he had yet another opportunity of hearing how keenly that country deplores his protracted absences from it. He is that rare being, the popular idol without pose. His songs, "Winternacht," "Schifferleidchen," "Doppelgleichnis" and others, were a string of gems, but the chief interest centered in the symphonic poem, "King Lear." There was a touch of Liszt's influence—more in stylistic than expressive sense—to be traced perhaps in such passages as where the music reflected the most poignant parts of Shakespeare's tragedy, but what composer could be expected to deny himself the chromatic opportunities afforded by the storm? Weingartner's storm shrieks indeed, but there is elemental strength and breadth and dignity in the composition, and a beautiful lyric motive of love running through the whole that lifts it out of the ruck of mere instrumental realism. Weingartner's music somehow invariably appeals to me as eminently "gentlemanly." The term is ridiculous, I admit, but I would entreat the reader to interpret it not in its stilted, but broader sense,—that of scrupulous selection and the rigorous shunning of all that is conspicuous, trumpery or foreign. Harmony, sincerity, and freedom from affectation go far to make up the ideal individuality, no matter in what sphere, social, artistic or otherwise.

Oscar Nedbal's new operetta, "Polish Blood," was produced for the first time on Sunday, October 26, at the Carl Theater and scored a signal success. The plot is an ingenious inversion of "The Taming of the Shrew" idea. A rakish young Polish nobleman, immersed in debt, vigor-

ously refuses to avail himself of the "way out," that is, marriage with the heroine, a wealthy commoner's daughter. She thereupon disguises herself as a simple peasant girl and by dint of honeyed persuasion and sterling personal example induces him not only to change his wastrel mode of living, but also—mindful of her duty toward the traditions of operetta and the success of the piece—to fall in love with her. It is a pleasing production. There was refreshing absence of pseudo-operatic effects, massed choruses and the like. The action is harmoniously broken up into flowing moments and the libretto is coherent and well balanced, instead of being written round two or three songs and a waltz. The music is quite charming, light and airy, delicately worked out without a tinge of exaggeration or pretentiousness. It is more like the operetta of a by-gone age, and is attracting strong interest.

The middle concert hall of the new Konzerthaus was crowded by an enthusiastic audience on Monday evening, October 27, and they followed the interesting program—"Sonata Evening," Eugen d'Albert at the piano, Beatrice Harrison, cello—with the liveliest appreciation. It is years since I heard Eugen d'Albert, artist and musician to the finger tips, and I enjoyed him thoroughly. I also carried away the same impression of something curiously aggressive and severely restrained. Force in reserve is a fascinating quantity.

Alfred Piccaver sang at his own concert in Buda-Pesth on Saturday, October 25. He is a favorite there as well as here, and came back well satisfied.

I spent a very pleasant evening on Saturday at Mme. Melville's soiree musicale, where a number of guests had the pleasure of hearing a very promising pupil of hers play Beethoven's concerto in G major. Later on Marie Wittels, who is to play with the Tonkünstler Orchestra, under the direction of Oscar Nedbal, on Monday evening, gave us Schumann's concerto with feeling and insight.

FRANK ANGOLD.

On Organs, American and Canadian.

[From London Musical News.]

In countries by no means conservative in their ideas, in fact always ready to consider any new scheme, one may naturally expect great advancement in organ building. So long as this advancement is confined to the interior work of the instrument this is very satisfactory. When, however, each individual builder has his own ideas as to the arrangements at the console, and constantly puts these ideas into practice, it will readily be seen what difficulties an organist on tour has to deal with. In many instances I fear that the builder, knowing the native desire for "something new," introduces these so-called improvements at the console in the hope of securing the contract from the music committee by laying stress on "our patent device, which is the very latest thing in organ building." This applies more to the States than Canada, where the work is rather more on English lines.

Regarding the consoles in the States, one rarely finds two builders with the same idea of the arrangement of even the draw stops. The generally accepted arrangement is so far reversed in many instances that one feels one ought to be "standing on one's head," so as to view them in the position previously accustomed to. Even when tablets are employed (and these are now becoming very general), many different forms are used, one builder (an Englishman, by the way) having them arranged in circular form in varied colors, giving the effect of a rainbow. In one such instance the organist, who was a Durham graduate, admitted that he did not feel comfortable in playing any of his solos publicly under two weeks' rehearsal, even though he was playing the instrument regularly. Most extraordinary of all was the abolition by one firm of both draw stops and tablets, in place of which an extra manual was added above the others. Each white key of this extra manual represented a register, the name appearing on the end of the key facing the performer. To bring the register "on," the white key was placed down; to "release," the next black key must be pressed down. It is satisfactory to note that the firm in question is more generally now adopting tablets.

Stranger at the Opera—"Wasn't that singer once in the ballet?"

"To be sure. First she danced twenty years, then she played the comic old woman in musical shows for ten years. Now she just sings."—Fliegende Blätter.

ST. LOUIS SYMPHONY SEASON HAS OPENED AUSPICIOUSLY.

Increased Attendance at Orchestral Concerts—Interest of School Pupils Aroused—Various Items Covering Recent Concerts and Recitals.

St. Louis, Mo., November 9, 1913.
The St. Louis Symphony Orchestra presented its first program of the season on Friday afternoon and Saturday night. It is a pleasure to note that the attendance at the afternoon concert was considerably larger than it was at any similar performance last season. It is especially gratifying to note that pupils from the public and private schools are augmenting in number. This is largely due to the fact that the orchestra has given free concerts in one of the high schools and this has attracted the attention of the students. The hour has been fixed at three o'clock, which enables the public and private school pupils to go to the Odeon directly from their respective schools. This matter of attendance at the afternoon concerts has been a subject of considerable concern to the management. It seems now in a fair way to be satisfactorily settled in a natural way. The number of subscribers to the evening concerts has also grown. It is a well known belief that inhabitants of the State of Missouri "have to be shown," even by their own possessions and productions. This has been well exemplified by the Symphony Society, for it has taken many years to convince the citizens of St. Louis that in this society they have an organization of which it may well be proud. This condition has been reached only by means of hard, aggressive, determined work on the part of the devoted men and women who constitute its executive board. They have had many difficulties to cope with, in the face of much discouragement. Now they are rewarded by public approval, as well by a guarantee fund of \$30,000 which is contributed by over two hundred persons, and which takes care of the deficit. By experience the management has learned what paths are best to follow, and they are certainly being followed.

There are a number of new faces in the orchestra, and when such changes are made it takes some time to obtain satisfactory results. Max Zach is always at his best in Beethoven, and his reading of the Seventh Symphony was most sympathetic, but there were many rough spots in it due to a lack of experience on the part of the players with the conductor's methods, as well as a few second violinists being new to orchestral work. These will soon smooth down, however, for Mr. Zach is a painstaking drillmaster. The Siegfried Funeral March was a splendid tribute to a very distinguished St. Louisian, Adolphus Busch, who died recently. Mr. Busch was a liberal contributor to all artistic and philanthropic enterprises, and it may be safely stated that he was the best liked citizen of the Missouri metropolis. The Sibelius "En Saga" was a weird, haunting work, half Finnish, half Oriental. It made a powerful impression. The healthy Academic Overture of Brahms made a most excellent close to the concert. Yvonne de Treville was the soloist, and acquitted herself very well, despite a severe cold. She displays consummate artistry in all she does and showed herself equally at home in the Händel and Verdi arias. The complete program was:

Siegfried's Death Music, from Die Götterdämmerung..... Wagner
(In memoriam, Adolphus Busch.)
Symphony No. 7, op. 93..... Beethoven
Recitative and aria from L'Allegro e il Penseroso..... Handel
Sinfonia poem, En Saga..... Sibelius
Aria, Caro Nome, from Rigoletto..... Verdi
Overture, Academic Festival, op. 80..... Brahms

At the first Sunday afternoon popular concert several hundred persons were turned away from the Odeon who were unable to gain admittance. The success of these concerts is phenomenal. Max Zach plans his programs with rare taste, suiting the desires of his auditors, and never descending to anything vulgar or cheap. Hazel Eden Mudge, soprano, of Chicago, was the soloist and was most enthusiastically applauded. Her voice is both sweet and dramatic, and has been finely trained by that competent instructor, Hermann Devries. The program was as follows:

Entrance of the Queen, from the opera Queen of Sheba..... Goldmark
Overture, Zanetta..... Auber
Aria, Oh Mia Patria, from Aida..... Verdi
Suite Galé (first time)..... Gabriel-Marie
Songs—
Sacrament..... MacDermid
Sunlight..... Ware
Call Me No More..... Cadman
Selection from Sweethearts..... Herbert
Waltz, Joys of Life..... Strauss

Ernest Prang Stamm, organist of Holy Communion Episcopal Church, gave an organ recital Monday night under the auspices of the Missouri Chapter, American Guild of Organists. His program was:

Marche Pontificale..... J. Lemmens
Prelude..... Guilmant
Meditation..... Guilmant

Andantino	Lenaigre
Nocturne	Chopin
Minuet	Harris
Aria, Woe	Unto Them, from Elijah..... Mendelssohn
	Mrs. Schutts.
Prelude in C minor	Rachmaninoff
Cantilena	Th. Salome
La Cinquantaine	Gabriel-Marie
Romance	Zitterhart
Fierce Was the Wild Billow	Harold Smith
Marche Triomphale	Callaerts
	■ ■ ■

Harrison Williams, the gifted young pianist, has recently accepted the position of dean of the College of Music at Lindenwood College, made vacant by the departure of James T. Quarles, A. A. G. O. He gave his initial recital there Thursday evening, October 30, and was assisted by Florence Appy, soprano, the vocal instructor. The following was the program:

Piano—	
Ballade, op. 10, No. 2	Brahms
Pastorale (Angelus)	Corelli-Godowsky (1653-1713)
Tambourin	Rameau-Godowsky (1683-1764)
Vocal, Hear Ye, Israel (from Elijah)	Mendelssohn
Piano—	
Impromptu, F sharp	Chopin
Scherzo, C sharp minor	Chopin
Vocal—	
Träum durch die Dämmerung	Strauss
Die Nacht	Strauss
Piano—	
Au Bord d'une Source (At the Spring)	Liszt
St. Francis de Paul Marchant sur les flots (Walking on the Waves)	Liszt
Vocal—	
Were My Song with Wings Provided	Hahn
Flower Rain	Schneider
A Spirit Flower	Campbell-Tipton
Sunlight	Ware
Grace Newton Stevenson, accompanist	
	■ ■ ■

An organ recital was given at the Lafayette Park Baptist Church, Thursday evening, November 6, by Adele Popp, organist, at which the following numbers were performed:

Nocturne	Faulkes
From Summer Sketches—	
The Cuckoo	Lemare
The Bee	Lemare
Baritone, Judge Me, O God	Dudley Buck
Scherzo	W. S. Hoyte
Meditation	Sturges
Baritone, The Lord Is My Light	Allison
March Pontificale	Lemmens
	■ ■ ■

The Strassberger Conservatories announce recitals for Monday and Tuesday nights of this week. Director Strassberger is highly pleased over the way his Northside and Southside institutions are flourishing, and his plans for the season are most comprehensive.

The first of the season's monthly studio recitals by pupils of John Towers was given October 29. The following program was rendered:

Lullaby	Godard
Pierrot	Ruth Sudholt.
	Hutchinson
Thee I Think of, Marguerite	Meyer-Helmund
	E. J. McFadden.
Oh, That We Two Were Maying	Mary Smith
	Nine R. Bennett and Emma L. Browning.
Adelaide	Beethoven
Ave Maria	Walter W. Geff.
Die beiden Grenadiere	Hillard
R. H. Koch.	Fanny M. Butterfield.
Barcarolle	Schumann
	Offenbach
Nina R. Bennett and Emma L. Browning.	
Recitation, Hamlet's Advice to the Players	Mr. Towers.
A Child's Prayer	Harold
The Spring Song	Emma Lee Browning.
	Maude White
Out on the Deep	Nina Ruth Bennett.
	Lohr
	E. F. Schumacher.
	E. R. KROEGER.

Festival Chorus to Sing "The Messiah."

The Festival Chorus of Columbia University will sing Handel's "Messiah" at Carnegie Hall, New York, on Wednesday evening, December 17, under the auspices of the Department of Extension Teaching, and directed by Prof. Walter Henry Hall. This chorus is composed of three separate societies, namely: The Columbia University Chorus (fourth season), the Brooklyn Oratorio Society (twentieth season), and the Yonkers Choral Society (eighteenth season), a total of over three hundred singers. A full symphony orchestra will support the chorus, and the soloists will be: Mme. Jeanne Jomelli, soprano; Mme. Rosalyn Why, contralto; Orville Harold, tenor, and William Hinshaw, baritone (of the Metropolitan Opera Company).

The new scene shifter was a goose;
Oh, he was truly green,
He went and cut the snow storm loose
Above a parlor scene.

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Ottlie Metzger's Success in Breslau.

At a recent festival concert in Breslau, Ottlie Metzger's singing proved to be the greatest of all the many attractions offered, which is saying a great deal, as Mahler's Eighth Symphony and Beethoven's Ninth were featured



CARUSO WITH OTTILIE METZGER AND THEODOR LATTERMANN.

on the program. The Breslauer General-Anzeiger says in the issue of October 27:

Above all Mme. Metzger-Lattermann fascinated the listeners with her noble, beautiful and brilliant contralto voice. It is our wish that such great art as hers may often be heard in future in the Century Hall.

The Hamburger Fremdenblatt, in mentioning a recent appearance of Mme. Metzger before the Literary Society of Hamburg, the occasion being a Richard Dehmel evening, says:

The greatest enjoyment was afforded by Ottlie Metzger's incomparable vocal art. A brilliant achievement was her rendition of "Eva's Klage," one of the most impressive poems of Dehmel, of which the musical setting is wholly in a recitative form.

The accompanying snapshot shows Mme. Metzger and her husband, Theodor Lattermann, with Enrico Caruso, recently sang in Hamburg.—(Advertisement.)

Marion Green in Recital at Dubuque, Ia.

The following tribute has been paid Marion Green, the well known basso cantante:

The Marion Green song recital last Tuesday evening at St. Luke's Church proved to be an hour and a half of pure enjoyment to the large number of music lovers present. Mr. Green has been heard in "The Messiah" here for the past two seasons, but has not appeared in a varied program for a number of years. His singing therefore of Tuesday evening's program was a delightful revelation of new powers and graces which astonished and gratified his friends beyond measure.

Not since Charles W. Clark gave his recital here two years ago has Dubuque heard so perfect an exhibition of the art of singing. Mr. Green's voice is nearly as perfect an organ as is to be found on the platform today; and his control of its resources, his lyric and dramatic feeling, and his sound judgment bespeak the seasoned artist. The program was built with rare judgment. Mr. Green was equally happy in the beautiful arias from Haydn, Charpentier and Massenet, and in the charming dialect songs of the last part of his program. His encores also were appropriate and delightful; no one who was present can forget his fervent singing of "Mother o' Mine." Indeed every song as given was a gem. His accompanist, Marion B. Wood, was entirely adequate and added very materially to the artistic success of the program.—Dubuque Telegraph-Herald, November 9, 1913. (Advertisement.)

A Busy Pittsburgh Tenor.

Walter Earnest, the busy Pittsburgh tenor, has just begun what promises to be a very active season. Mr. Earnest in the past has had appearances with Orpheus Club, Cincinnati; Choral Society, Indianapolis; Atlanta, Ga., festival; Louisville, Ky., Musical Club; Cleveland, Ohio, Harmanic Club; Monteagle, Tennessee, Chautauqua (the largest in the South); various universities and colleges and the Cincinnati Symphony Orchestra, the Cleveland Symphony Orchestra, Pittsburgh Festival Orchestra and various other orchestras in oratorio, and with numerous societies and clubs in the Central and Southern States.

Cecil Fanning's Successful Season.

With their first recital, given on September 30, Cecil Fanning and his accompanist, H. B. Turpin, opened a concert tour which will keep them very busy in the fulfillment of their engagements. Even at this early period very few available dates are said to be open, and Mr. Turpin, who also acts as manager, is continually obliged to

refuse offers for engagements which come in from every part of the United States. The present Fanning-Turpin bookings will necessitate their being on tour until the latter part of June, 1914.

The recent recital on November 5 in Indianapolis, Ind., represented the third return engagement in that city. During the past week Mr. Fanning has given recitals in St. Paul, Indianapolis and Toronto.

MAUD POWELL AND YOLANDA MERÖ PLAY AT PORTLAND.

Presented in the Steinert Series of Concerts—Rossini Club Meeting—Other Concerts.

Portland, Me., November 13, 1913.

The Steinert series was inaugurated at City Hall on October 27 with a splendid concert given by Maud Powell, violinist. The opening number, Grieg's G major sonata for violin and piano, in the hands of such artists as Mme. Powell and Mme. Mérö, received an admirable reading. Both these soloists were newcomers here and neither could have desired a more enthusiastic reception. Mme. Powell was best liked in her group of shorter numbers, of which the Beethoven "Minuet" was especially de-

LIBRETTO PRIZE.

In order to facilitate the efforts of American composers to obtain a suitable libretto for the \$10,000 prize competition offered by the National Federation of Musical Clubs, the Musical Courier offers a prize of \$200 for the best libretto on an American subject which shall conform to the regulations of the above mentioned prize competition.

These conditions are as follows:

I.—The librettist must be a citizen of the United States;

II.—The opera must be grand opera, one, two or three acts, but must be of such length that the entire performance will not exceed three and one-quarter hours including intermissions;

III.—The libretto must be in English, and the text be worthy of the sponsorship of the National Federation of Musical Clubs.

The librettos to be submitted for the Musical Courier prize must be received by us before December 31, 1913; and the prize will, if possible, be awarded before January 31, 1914. The libretto will remain the absolute property of the author. The Musical Courier arrogates to itself no rights of any kind whatsoever. In order that the requisite anonymity should be preserved, the name of the author of the winning libretto will be made public, but not the title of his work.

If the author of the prize-winning libretto desires, the Musical Courier will make an effort to place him in communication with a composer who will set the work to music.

Manuscripts must be marked "Libretto Prize" and include full name and address of the author.

N. B.—It need scarcely be added that the Musical Courier Prize is in no way associated with the prize offered by the National Federation of Musical Clubs.

lightful. Two encores, Bach's "Air for G String" and Handel's "Largo," with Mr. Macfarlane at the organ, were accorded hearty applause. Mme. Mérö's playing of the Liszt "Liebestraum" and "Rhapsodie No. 2" was brilliant, and her Chopin numbers were interesting. A variety of tone color, from the most delicate staccato to a fortissimo, so tremendous as to astound (though always musical), are at Mme. Mérö's command to employ at will, enabling her to express her every emotion with the greatest ease. Her charming personality and individuality of interpretation established her at once in the list of Portland's favorites. Mr. Murphy's voice and art have broadened perceptibly since his first appearance here three years ago. The phrasing and enunciation were especially worthy of commendation in all that he essayed. Mr. Murphy's renditions of the Massenet aria from "Griselda" and of Strauss' "Alferseelen" were particularly fine. Francis L. Moore proved an acceptable accompanist.

On the evening of October 30, Will C. Macfarlane, municipal organist, gave the first recital of the annual sub-

scription series at City Hall. He was assisted on this occasion by Hans Kronold, cellist.

The Rossini Club held its first public meeting for the season in Pythian Hall on October 31.

The second concert of the Steinert series, styled "An Evening of Song," was given November 10, with the following soloists: Inez Barbour, soprano; Nevada van der Veer, contralto; Evan Williams, tenor, Reinhard Werrenrath, baritone. In place of the programmed aria from "Bohème," Mr. Williams substituted "If With All Your Hearts" ("Elijah"), in compliance with many requests. This and his other numbers for the evening were sung with intense feeling and in individual style. Miss Barbour proved herself a reliable singer, her most effective work being done in the Lehmann song-cycle, "In a Persian Garden," which occupied the last half of the program. Mme. van der Veer's rich contralto was heard to advantage in "D'Ue Prison" by Panizzi, and in her encore to the song group, "A Little Winding Road" (Ronald). Her interpretations were excellent. Of Reinhard Werrenrath's perfect control of his smooth, mellow, baritone, his beautiful legato, clear enunciation, and sound musicianship, much might be said. One may always rest assured that anything he attempts will be done in his characteristic, finished manner, with every attention given to detail. Mr. Werrenrath is a great favorite here, and his return is always anticipated with pleasure. A word must be added in praise of Charles A. Baker's unusually fine accompaniment.

S.

Christine Miller an "Educational" Recitalist.

Christine Miller that versatile artist, is in great demand as an "educational" recitalist. Famous universities and colleges all over the country are continually requesting her program.

Among Miss Miller's many bookings for the season are engagements to present recital programs before the following universities, colleges, and schools: Harvard, Yale, Princeton, and Lawrence Universities; Radcliffe, Bethany, and Coker Colleges; the State University of Iowa; Miss Masters' School at Dobbs Ferry; the Francis W. Parker School of Chicago; the Woman's College of Jacksonville, Ill.; the College of Industrial Arts of Denton, Tex.; Miss Cowles' School for Girls at Hollidaysburg, Pa.; St.



CHRISTINE MILLER ON BOARD SS. "CLEVELAND,"
Returning from her five months of rest in Europe.

Joseph's Academy at Greensburg, Pa., and the Sweet Briar Institute of Virginia.

King Clark Pupil for Charlottenburg Opera.

Fritz Krauss, who is now singing at the Municipal Opera in Danzig, he being the first leading tenor there, has just been engaged by the director of the Charlottenburg Opera for the season of 1914. His engagement is the result of a very successful debut made on that stage as Fenton in Nicolai's "Merry Wives of Windsor." Kraus, who is a pupil of King Clark, will sing all the principal lyric tenor roles at the Charlottenburg institution.

Gertrude Auld Changes Recital Date.

Gertrude Auld has changed the date of her song recital from November 20 until the evening of December 12, in Aeolian Hall, New York.

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15,000 APPLAUD TETRAZZINI IN LONDON.

Famous Diva Delights by Her Wonderful Coloratura Vocalism and Charming Manners.

Crystal Palace was the scene of one of the most brilliant musical events London has witnessed in some time, when Luisa Tetrazzini made her appearance there recently with the Queen's Hall Orchestra under Sir Henry Wood. The diva's welcome was one long to be remembered by those present; the large audience expressed its satisfaction in overwhelming applause. It was a triumph such as few artists have experienced in London, and the praise bestowed upon the prima donna by the London critics was quite unusual.

Brief paragraphs culled from London press reviews, too long to be quoted here in full, follow and give but a vague idea of the success won by Mme. Tetrazzini:

As was only to be expected, the arts of the coloratura singer were exploited, to the huge delight and astonishment of her hearers, and it goes without saying that encores were as numerous as ever. These, with the exception of "Voi che sapete," were all given in English, and included "Swallows," "The Last Rose of Summer" and "Home, Sweet Home." Bouquets innumerable were showered upon the prima donna.—London Standard.

Needless to say the audience was highly delighted with the prima donna's diction and graceful acknowledgment of British minstrelsy, even more delighted with her wonderful voice, and they were moved to absolute frenzy by its supreme agility, which quality found ample scope in such hardy favorites as "Ah! fors e lui," the jewel song from "Faust," and Venzano's trite waltz song, "Ah! che assorta."

Her encore numbers were: "Swallows," "Voi che sapete," "The Last Rose of Summer" and "Home, Sweet Home."

Baskets and bouquets of flowers were laid at her feet, Mme. Tetrazzini acknowledging the honors showered on her with a disregard of the conventions typical of the Southern temperament.—London Daily Telegraph.

She was, indeed, in perfect voice, and she sang the "Jewel Song" from "Faust," "Ah! fors e lui" from "La Traviata," and Venzano's trivial but very difficult value, "Ah! che assorta," with an ease and grace which even she has never surpassed. Naturally enough, her audience was not content with the three songs set down in the program, and she had to give, as encores, Cowen's "Swallows," Mozart's "Voi che sapete," "The Last Rose of Summer" and "Home, Sweet Home." She was inclined to make the Mozart air rather unduly sentimental, but otherwise she was at her greatest.—London Daily Telegraph.

But although the program was thoroughly popular and there were many temptations, Mme. Tetrazzini did not merely play to the gallery. She even sang with reserve where one might have expected some of those hints of dramatic action which operatic singers often find it so difficult to resist on the concert platform, and one of the most delightful bits of singing in the concert occurred in "Voi che sapete," which was given as an encore after the scene by Verdi, and was taken quite simply and naturally. In this and in Cowen's "Spring Song," which was given after the air from Faust, the purity of the singer's tone when unforced was noticeable, and even in the most showy passages of the value by Venzano and "Ah! fors e lui" her voice had very little of the hard edge which was sometimes noticeable when she sang in Covent Garden. Its flexibility was as striking as ever, and that alone thoroughly deserved the applause and the flowers which the audience gave her on Saturday.—London Daily Times.

Mme. Tetrazzini was in excellent voice and in the highest spirits, and . . . the facility in the coloratura songs was as remarkable as ever.—London Star.

Mme. Tetrazzini's concert at the Crystal Palace on Saturday afternoon was a great popular success, for the famous singer proved to be in excellent voice.—London Daily News.

The audience which assembled at the Crystal Palace on Saturday afternoon to welcome Mme. Tetrazzini was such as is rarely seen there except at Handel Festivals. . . . The famous prima donna was in her most gracious mood, and there was a good deal of the personal element in the welcome that was accorded her. She executed the brilliant trills and runs of the "Jewel Song," "Ah! fors e lui" and Venzano's "Ah! che assorta" in a most cheerful and consummately easy fashion, and showed that the wonderful voice has even increased in sweetness of tone in the more sober melodies, "Home, Sweet Home" and "The Last Rose of Summer," which she sang in English. However, these last do not suit her so well as florid Italian airs, of which she is undoubtedly the greatest living exponent. . . . Mme. Tetrazzini was overwhelmed with bouquets from her entranced audience.—London Daily Graphic.

Her performance of the familiar aria was, as on former occasions, very effective, and chiefly remarkable for the ease of the singer's vocalization. Her voice had its accustomed brightness in the middle register.—London Daily Chronicle.

The announcement that Mme. Tetrazzini, supported by the Queen's Hall Orchestra, conducted by Sir Henry J. Wood, would give a concert yesterday afternoon at the Crystal Palace attracted a huge audience that well filled the spacious center transept and occupied about half the seats in the great Handel Orchestra. Mme. Tetrazzini was in splendid voice, and her interpretations of the "Jewel Song" from "Faust," "Ah! fors e lui" from "La Traviata," and Venzano's waltz, "Ah! che assorta," were distinguished by true prima donna features. Whether it was owing to the acoustic qualities of the building or to recent study, there was a noticeable increase in volume in the medium

of the artist's voice. This was particularly in evidence in "Ah! fors e lui" and in "Voi che sapete," given as an encore. Other extra songs were Henschel's "Spring," "The Last Rose of Summer" and "Home, Sweet Home," the version of the last named not being so reflective of the "simple life" as the original.—London Referee.

Mme. Tetrazzini herself, evidently in the best of humors, and obviously delighted with her reception, chose for her items the "Jewel Song" from "Faust," "Ah! fors e lui" from "Traviata" and a trivial and florid value song by Venzano. All the familiar tricks of vocalization that have permitted this singer to capture the fancy of a large public were again in evidence, and the inevitable encores were adequately prepared for. These included Cowen's "Spring Is Coming" and Mozart's "Voi che sapete."—London Observer.

Enthusiasm supreme marked the appearance of Mme. Tetrazzini yesterday afternoon at the Crystal Palace. The warmth of her reception was the more cordial, owing to this being her only appearance in London during this season.

She was accompanied by the Queen's Hall Orchestra, with Sir Henry Wood as conductor. The program opened with Wagner's "Die Meistersinger" from the orchestra, and was followed by Gounod's "Jewel Song," in which Mme. Tetrazzini scored immense applause. . . . Repeated applause then resulted in three encore songs from the famous singer, who brought tears to many eyes by her rendering of "Home, Sweet Home."—London Budget.

The prima donna herself brought forward the "Jewel Song" from Gounod's "Faust," and the recit. and aria, "Ah! fors e lui," out



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LUIZA TETRAZZINI.

of "La Traviata," and the vocal waltz, "Ah! che assorta" of Venzano, pieces giving full scope for variety of expression and at the same time, for vocal display. . . . To say that Mme. Tetrazzini was in excellent form will at once convey an idea of the musical treat provided for her admirers. The pearly perfection of her vocalization, the flawless finish with which she rounded off her phrases, and the silvery clearness of her tones, were a constant delight to the ear. Needless to say she was repeatedly recalled. Mozart's "Voi che sapete" and "The Last Rose of Summer" being among the additional numbers with which she favored the house.—London Pall Mall Gazette.

She sang Sir F. H. Cowen's "The Swallows" with exquisite quality of tone that gave the trivial song a greater meaning than it might otherwise possess. Her next number was the famous aria from Verdi's "La Traviata," "Ah! fors e lui," in which there was again beauty of tone if not perfect neatness in execution. But the introduction of the now historic E flat in alt, as it is termed, completely won her audience. In response she sang "Voi che sapete" from Mozart's "Nozze di Figaro" with much archness, but with some restraint, scarcely compensated for by the facial expression she employed. Her last number was a vocal value of no great account, "Ah! che assorta," by Venzano, and to this was added first "The Last Rose of Summer," sung amid a bower of roses that had been presented to her among her floral offerings, and finally "Home, Sweet Home," both of them in her best version of the English language. Her wonderful command of expression, not lacrymose, not sentimental, but uncommonly true, was only checked by the curious accompaniment supplied. Both these songs had been reharmonized for the occasion, but neither in the best taste, nor with the most profound knowledge. They were a series of experimental harmonies of no support to the voice, and often at variance with the natural cadence of the melody.—London Morning Post.

Recent cable reports tell of Mme. Tetrazzini's great success in Budapest, Vienna, and other European cities;

the announcement has also been made of her re-engagement for the same English tour next year.

Mme. Tetrazzini will arrive in this country in December to begin an American tour which will not only take her across the continent to the Pacific Coast, but also into Canada. Her appearance in this country is awaited with great interest. (Advertisement.)

Mystery of Hebrew Music.

[From the Los Angeles Graphic.]

At the recital given under the Guild of Organists, at B'nai B'rith Temple, last Monday evening, the choir of the church presented ten or a dozen selections from its repertoire as examples of the modern Jewish service. The music of these was by Gounod, Sabin, Spicker, Stark and others. The music of the modern Jewish service is largely tinged by the surrounding conditions of nationality and education. The same psalms are sung in a different manner by Germany, Polish, Spanish or Portuguese Jews. There is much difference of opinion as to the original rendition of the Temple service and there seems to be no court of final appeal. The twenty times that Jerusalem was harried and the great catastrophe that drove a mere remnant of the tribes into alien lands must have destroyed all but fragments of what was a great national art.

For fifteen hundred years there went up from the temple a musical service that was the highest expression of man of that day. What remains of it? Who can tell? There are various theories, but a positive answer can not be given. To illustrate this, take the one word "Selah." It was found frequently in the Psalms. What does it mean? I find seventeen different explanations, by as many different writers on Hebrew music. Prof. Dickinson says that "perhaps a few notes may survive," of the ancient service "a splinter from a mighty edifice." The voice of tradition declares "The intonations used in the ritual chant are survivals from the temple at Jerusalem. . . . They are certainly Oriental in character and very ancient; that they date to the time of David cannot be proved nor yet disproved." But the traditional phrases give a composer something on which to base his temple compositions, should he wish to keep a traditional atmosphere. And when such able composers as those mentioned above are used, the result is musically interesting in a double sense. On the other hand, too, often, the Gentile church music has nothing of ecclesiastical dignity or solidity of phrase or structure. Much of it is written to entertain the audience and punctuate a service which otherwise might be too soporific in character.

Alma Gluck's Plans.

Alma Gluck is about concluding her ten months' work with Mme. Sembrich at Nice and will be heard with the London Symphony Orchestra under the direction of Landor Ronald in Queen's Hall, on Saturday afternoon, November 22. Before sailing from Europe at the end of the month Miss Gluck is to be heard in another of the important concerts in Royal Albert Hall, the same place in which she first captivated the London public.

"Mascot" Is a Mascot.

Perhaps, if Audran had written his "Mascot" in recent days, he would have called it a musical comedy. At least, it has become that with the added humor given it by the Tivoli company playing at the Auditorium. This third of a century old piece, by its bright and catchy airs, simple enough to remain in the not very musical mind, has kept its place in the light opera repertoire.—Los Angeles Graphic.

Zoe Fulton to Appear with Gadski.

Zoe Fulton, contralto, of Pittsburgh, has been engaged to appear with Mme. Gadski in "The Messiah" to be given by the Mendelssohn Club in Detroit, on January 16. Miss Fulton will also give a recital on December 3 in Toledo, Ohio.

Knick—How do you know that he is a foreigner?

Knock—Well, he speaks good English for one thing and then I heard him sing the whole of the "Star Spangled Banner," and no native American can do that.—Chicago News.

"What kind of a neighborhood do you live in?"
"Pianola."—St. Louis Post Dispatch.

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MILAN HEARS VERDI'S COMIC OPERA AGAIN.

"Falstaff" Revived Successfully at La Scala
Talented Americans—A Musical Medico.

Milan, Italy, October 30, 1913.
"It takes as great genius to write comedy into music as tragedy" said a good musician to me after having heard "Falstaff" given an excellent performance by the forces of La Scala.

And how true that is can readily be seen if one compares the number of compositions written by serious composers when they are in a light mood with their works of dramatic intent, as witness, for example, Wagner's "Meistersinger" and "Tristan," Verdi's "Othello" and "Falstaff," and Claude Debussy's "Pelleas et Melisande" and his charming group of piano pieces, "In the Children's Corner."

"Falstaff," unquestionably, is the product of genius, overflowing, as it is, with wit and humor in libretto and music. The orchestral part is a ripple of laughter with an occa-



From the Theosophical Path.
VIA XX SETTEMBRE, AND THE MONUMENT TO QUINTINO SELLA, ROME.

sional dash of suggested grimness in humor. Like the previous productions which I have seen at La Scala this season, this was superbly staged. The out of door scenes as the second one of the first act and that which comprises the last act were truly idyllic. "Falstaff," of English extraction, must have English surroundings, and the deservedly far-famed beautiful estates of Albion lose naught of their charm by being transplanted, in part, to the stage of La Scala. Especially in the scene of the last act is one pleased by the drift of moonlight through great overspreading oaks and beeches, and the shadows cast by bush with no sign of habitation to disturb this majesty of Nature. Antonio Scotti did the part of the fat hero satisfactorily. I saw two presentations of "Falstaff" and at the premiere had the pleasure of hearing Lucrezia Bori as Nanette. How lovely is her voice and what grace and charm are in her acting. She substituted twice for Lidia Lauri, who was indisposed, but the latter now has returned to her work and, while not as acceptable as Bori, is, nevertheless, most satisfying in the part.

This long season of Verdi opera has still two weeks to run, then we shall have Wagner for awhile. "Parsifal" will have its Italian premiere in Italy soon and an American (Edward Johnson) will sing the title role.

Recently I met another successful American singer, Lucille Lawrence. She sang at Varese this summer, where her work was much admired by an American impresario who wished to engage her for his company. Having, however, contracts in Italy for this winter she will remain here another season, although she may appear at Covent Garden in the Spring. In December, at Bologna, before the most critical of Italian audiences, she will create the title role in a new opera entitled "Javanese"—the first work of a young Italian, by name Menegazelli, who, is, unfortunately, an invalid and so constricted in movement as never to have been able to go to hear any public music whatsoever. For this reason his talent is, more or less, untouched and uncircumscribed by that of others and his music, therefore, ought to spring from a source wholly inspired. Rodolfo Ferrari will direct this premiere and his enthusiasm regarding the score is undeniable.

After her season at Bologna Miss Lawrence goes to Genoa to appear with Bonci in "Un Ballo in Maschera."

Then there is Dr. L. Andres, whose splendid heroic tenor will bring him to prominence ere long. Primarily he was a doctor with no musical education, yet possessing

a remarkable voice and fine musical intuition. Some music lovers heard him and persuaded him to go abroad and study. He was under the care of Jean de Reszke last year and will return to him this winter. This great master predicts a fine future for Andres.

Jewell Robb, besides possessing a lovely soprano voice, is unusually gifted in dramatic talent. Another two years will find her a successful prima donna.

FRANKLIN RIKER.

PADEREWSKI DISAPPOINTS BUFFALO MUSIC TEACHERS.

Pianist Does Not Play Advertised Program—Rubinstein Club Begins Rehearsals—"Elijah" to Be Sung by Clef Club.

Telephone, North 1445 J.
819 Richmond Avenue, Buffalo, N. Y., November 8, 1913.

Paderewski gave a recital in Buffalo on November 3, at Elmwood Music Hall. Many were compelled to stand throughout the entire program, which was not that advertised. Some disappointment was felt at the change, teachers having prepared their pupils for the program announced earlier. That given was prelude and fugue in A minor, Bach-Liszt, Schumann's "Carneval," Chopin's "E major nocturne, opus 62, the B minor mazurka, and the B flat minor sonata, closing with two études by Liszt, "Walderauschen" and "Campanella." The performance was marred by a too strenuous fortissimo. Aside from that, the lovely singing tone, vivid coloring, crisp staccato, and many other excellences made the performance one long to be remembered.

Mrs. William Hart Boughton has entered the field of musical management and has arranged for a number of interesting recitals this season. Franz Egenieff, the famous German operatic and concert baritone, was to have appeared on Thursday evening, November 6, but owing to illness was unable to sing. It is announced that he will be heard later in the season. Other artists to be brought here by Mrs. Boughton are Vera Barstow, violinist, on December 10, and Ottolie Metzger, contralto, on February 20.

The Rubinstein Club, a singing organization composed of women, under the direction of Mrs. Gilbert Brown Rathfon, has begun its sixth season with an active membership that is largest in its history. Regular rehearsals are held Thursday mornings in the Twentieth Century Club building and are very well attended.

As previously announced, the Clef Club, under the direction of Alfred Jury, will sing Mendelssohn's "Elijah" on January 8. The soloists who will assist are Horatio Connell, baritone; Reed Miller, tenor; Mrs. Alfred Jury, soprano, and Margaret Adsit Barrell, contralto. One seldom has the opportunity to hear these great works well performed and the rendition of the "Elijah" oratorio by so excellent a chorus as the Clef Club will, no doubt, attract a large audience.

Mrs. Alfred Jury has removed her studio from her residence, 212 Highland avenue, to the Kinne Building on the corner of West Utica and Main streets. Frequent studio recitals at which she will present her pupils are made possible by the larger studio and students will benefit by this decided advantage.

At the evening meeting of the New York State Federation convention in Elmwood Music Hall on Thursday, November 13, the Rubinstein Club will give the following musical program under the direction of Mrs. G. B. Rathfon: Suite Venezia, by E. Nevin; a solo by Mrs. Rathfon, and Wagner's "Spinning Chorus" from the "Flying Dutchman."

Mai Davis Smith announces a series of four chamber music concerts in private houses by Ethel Newcomb pianist; Jan and Boris Hambourg, violinist and cellist. The concerts will take place within a few weeks.

CORA JULIA TAYLOR.

Hammerstein Incorporates.

The Hammerstein American Opera Company, Inc., last week filed organization papers in Albany with the Secretary of State, in which its objects are set forth: To engage in the business of giving grand opera in the City of New York and other cities and towns in the United States and elsewhere. The capital stock is \$1,000, and the directors named are Harry Hammerstein, Isaac A. Levy, Joseph G. Switzer, Mark J. Katz, and George T. Van Valkenburgh.

The Vienna opera produced in October "Travista," "Iphigenie en Aulide," "Rosenkavalier," "The Masked Ball," "The Flying Dutchman," "Tiefland" and "Boheme."

NEW YORK PHILHARMONIC SOCIETY TO APPEAR AT DES MOINES FESTIVAL.

Famous Orchestra and Large Choir Will Be Leading Feature of Two Day Event Next May—Children's Operetta Produced—Harold Bauer Gives Piano Recital.

Des Moines, Ia., October 31, 1913.

Highland Park College of Music announces a musical festival for next spring. Frang Nagel, dean of the college and director of the Des Moines Philharmonic Choir, has, with difficulty, persuaded the New York Philharmonic Orchestra to place Des Moines on its itinerary. The festival will be given on the evenings of April 14 and 15 with one matinee. The entire choir of two hundred voices will sing at the evening performances. Dean Nagel feels he has accomplished something in securing a date with this orchestra and Des Moines will accord it a hearty welcome, for the appearance of such a large New York organization contributes greatly to advancing our city to the first rank as a musical centre. This is the first city to be visited west of Chicago by the Philharmonic Society. A special train will bring the famous orchestra from Milwaukee to Des Moines.

■ ■ ■

The operetta "Lost Princess Bo-Peep" made a great hit, with its pretty music, clever acting and well trained groups of children, when it was given last week at the Auditorium. The production was a great success from every point of view and netted a large sum for the Woman's and Children's Hospital, for whose benefit it was given. Hortense Reynolds directed the whole affair and is to be congratulated upon its success, for it certainly must be a nerve racking patience trying performance to direct such a number of untrained persons to appear before the public. Mrs. Reynolds was fortunate, however, in securing those with well trained voices for the more important roles. Jessie L. Gaynor, who wrote the music for this operetta, witnessed its presentation and must have been highly gratified at its success. Mrs. Gaynor is a well known writer of children's songs and relates an interesting incident which first inspired her to write such works. One day her daughter, Rose—now a young lady, and who delightfully illustrates her mother's songs—came home from kindergarten and asked: "Is it nice to sing 'Ain't it pleasant riding with your sweetheart in a sleigh?'" Miss Rose's careful instructions in English had led her to believe that "ain't" was a form of swear word. So to this trivial circumstance, partially at least, the world owes the production of the beautiful songs of this author.

Mrs. Gaynor has been extensively entertained while in the city.

■ ■ ■

A large audience at the Congregational Church Monday night was charmed with Harold Bauer's interpretation of the masters. It was a "feast of reason and a flow of soul," as it were, in a piano recital. George Frederick Ogden has the honor of having brought this artist to Des Moines.

■ ■ ■

Mrs. Charles Hardy, of Minneapolis, is in Des Moines for a few days and is being warmly greeted by many of her friends and former pupils. Mrs. Hardy comes regularly once a month and spends two days coaching some advanced piano students who studied with her when she resided in Des Moines, where she is still affiliated with the studios of Mabel Bowen, Elenor Cameron and Cheryl Randolph.

■ ■ ■

Indications are that there will be a large audience present to greet the celebrated Metropolitan Opera baritone, Pasquale Amato, who appears Monday evening at the University Church Auditorium. Mr. Amato is the second artist to appear on Dean Holmes Cowger's course.

CAROLINE YOUNG SMITH.

Catholic Society Concert.

For its second annual concert at the New York Hippodrome, Sunday evening, November 23, the Catholic Protective Society has engaged the following artists: Frances Alda, soprano of the Metropolitan Opera Company; Orville Harrold, tenor; Gutia Casini, Russian cellist; Ruby Helder, girl tenor; Ida Divinoff, Russian violinist; Frank La Forge, pianist and accompanist; also an orchestra under the direction of Manual Klein.

Beatrice Harrison Coming to America.

Beatrice Harrison, the noted cellist who is coming to this country for her first tour under the management of the Wolfsohn Musical Bureau, played her second return

engagement in Vienna on November 7 and 8. She also appeared in Berlin on October 31. Her last engagement in Europe will be on November 21, when she plays in Belfast, Ireland, and the following day sails for this country on the steamer Lusitania. Miss Harrison makes her debut with the New York Philharmonic Society in Carnegie Hall on December 11 and 12.

Emma Thursby Resumes Teaching.

Emma Thursby and her sister, Ina Thursby, have just returned to America, after passing a delightful summer at Lake Como, Italy, as guests of Mrs. Sylvano Andrew, whose beautiful villa, "Carlotta," is located at one of the most beautiful points of the lake.

Miss Thursby and her sister also attended some of the Verdi operas in Milan, where they met Signor Bonci and several other artists.

During their four weeks' stay in Paris, Miss Thursby was entertained a great deal. She had the opportunity also to see the result of the work of some of her pupils, whom she sent to Signor d'Aubigné, Edna Wilcox and Ida Gleason. The latter possesses an unusual contralto voice, and great things are expected of her.

Martha Wittkowsky, another pupil of Miss Thursby's, is filling an engagement at Covent Garden, London, in Eng-



SNAPPED AT LOUIS LOMBARDI'S CHATEAU TREVANO AT LUGANO, SWITZERLAND.

Reading from left to right: H. O. Osgood (Paris representative of the MUSICAL COURIER), Mr. and Mrs. Franklin Riker, Emma Thursby, Ina Thursby, Mrs. S. A. Andrew, Miss Lombard and Louis Lombard.

lish opera, where she created the part of Joan of Arc, in Raymond Rozé's new opera of that name, November 3. She is also to be heard as Isolde, Amneris and in several other parts.

Meta Reddish, who has just completed an engagement in South America, where she was very successful, is to sing this month at the Costanzi in Rome, and Eloise Baylor is filling an engagement in Germany. Both Miss Reddish and Miss Baylor are pupils of Miss Thursby.

This well known New York vocal teacher resumed her studio work November 15. Many California and Southern pupils have been anxiously awaiting her arrival.

George Sweet a Busy Teacher.

A visit to the studio of George Sweet in the Metropolitan House building, New York, reveals the fact that he is very much alive and accomplishing some of the best work of his life. Many will remember his singing with Mme. Gerster, during the time that he was leading baritone of the Strakosch Opera Company, also with "Heart and Hand," which had such a long run.

Katherine Bloodgood, after studying seven years with Mr. Sweet, has returned to him from Manila for preparation of her winter repertoire. Mme. Bloodgood, whose voice is now more beautiful than ever before, is filling many engagements.

Mabel Beddo, the Canadian contralto, after studying two seasons with this eminent instructor, is kept busy with concert and oratorio.

George Fergusson, who now has such a large class in Berlin, was under Mr. Sweet for seven years. King Clark, of Berlin, also received his first lessons from this able teacher.

Mr. Sweet's success, both in his singing and acting, his repertoire of thirty-four Italian grand operas, together with a knowledge of French and German, gives him unusual standing as an instructor. His class is now very full, and with his artist-pupils he is preparing a recital, which is to take place in the near future.

McCormack to Sing in Mozart Festival.

Lilli Lehmann, of Berlin, has engaged John McCormack to sing in "Don Giovanni" at the Mozart festival in Germany next August.



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LEONARD LIEBLING

EDITOR

H. I. BENNETT

MANAGING EDITOR

NEW YORK, WEDNESDAY, NOVEMBER 19, 1913.

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THE MUSICAL COURIER EXTRA

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GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF, SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY. For Particulars apply to SATURDAY EXTRA DEPARTMENT.

"ROSENKAVALIER" will be produced at the Metropolitan Opera House during the week of December 8.

PROF. GEORG SCHUMANN is to succeed Max Bruch as teacher of composition at the Berlin Royal High School of Music.

MME. SEMBRICH will devote this winter to complete rest at her villa in Nice, and has cancelled all her projected concert engagements. The diva also is doing a limited amount of teaching.

WEINGARTNER's opera, "Genesius," dating from 1893, was revived by the composer recently in Bremen. Does that mean a resurrection also in Boston within the next season or two?

MR. PADEREWSKI will give his third (and for the present, last) New York recital at Carnegie Hall, Saturday afternoon, November 29. His illness reduced his appearances in this city from four to three.

OSCAR HAMMERSTEIN'S latest operatic bulletin has it that he will open his new opera house "on or about January 15, 1914, with a performance of 'Romeo and Juliet' in English, Orville Harrold and Frances Siemon in the leading parts."

GERALDINE FARRAR has been giving an interview in which she describes her lovely velvets, silks, satins, creamy laces and shimmering pearls. The vocal teachers love such interviews, for they send to them large flocks of new singing pupils.

NEW works to be produced this winter by the Prague Philharmonic Orchestra include Janacek's symphonic poem, "Das Kind des Spielmanns," Jeremias' G minor symphony, Lhotka's violin concerto, Ostrcil's suite in C minor, Trnecek's violin concerto, Novak's "The Storm."

FROM Berlin comes the news that Frieda Hempel has won her libel suit against the editor of the Kleines Journal, and he will be sent to prison for a month for saying that the singer received the Leopold Order from the late King of Belgium following her participation in an orgy at Leopold's summer palace in Ostend.

STUDENTS desirous to know who really was the teacher of Titta Ruffo will probably be accommodated by asking the famous baritone. Mr. Ruffo said to a MUSICAL COURIER representative in Philadelphia that his teacher was his brother, who, by the way, accompanies artist Ruffo to America this season.

RUMORS that Paderewski's solicitors offered to settle his recent suit in London (to prevent a manager from advertising another player as "the equal of Paderewski") out of court for £50 (\$250) have not been substantiated. At any rate, the manager, Mr. Russell, subsequently lost the suit. He is an American. Several English managers appeared against him.

A TERRIBLE picture is that drawn by Jean de Reszke, who, in a New York World cable dated Warsaw, Russian Poland, November 15, 1913, makes the appended gloomy announcement: "There are too many women singers. So many women, especially Americans, finish at my school with first rate voices that it makes my heart bleed to see them. They cannot all make careers. Many of the best never get heard. Why? Well, because unless one of the rich men who run the Paris Opera takes a fancy to them and insists on their getting parts they are just crowded out. And the worst of

it is that the rich men never seem to fancy the best voices." We may be pardoned for doubting that Jean de Reszke ever gave utterance to such opinions. He is neither pessimistic nor tactless. The cable reporter presumably misunderstood the famous tenor and pedagogue.

FOR the third pair of Philharmonic Society concerts (November 20 and 21) in the regular series at Carnegie Hall, Leopold Kramer, the concertmaster of the orchestra, has been secured as the soloist. He will play the Bruch concerto in D minor. The other works on the program are Reger's "Ballet Suite" and Tschaikowsky's fourth symphony.

H. P. QUICKSALL, the Philadelphia correspondent of the MUSICAL COURIER, became suddenly ill last week and had to be taken to a hospital, and in consequence it was impossible for him to contribute to these columns his regular weekly review from the Quaker City. Mr. Quicksall will be confined in bed for several days, but will resume his work before the end of the week and will report for our forthcoming issue the operatic, orchestral, and solo events whose mention had to be omitted from the current number.

OWING to the heavy rush of concerts and other musical entertainments in New York this season—there promise to be seven and even eight on some days—it will be impossible for the MUSICAL COURIER to notice and review all of them in its columns. We shall be enabled to send representatives only to such musical performances as we deem important, not merely to this city, but to the tonal world at large. The MUSICAL COURIER, although published in New York, is, in the strictest sense of the word, an international newspaper. Those artists whose concerts are not reviewed in the MUSICAL COURIER need not, therefore, feel that the omission is in any sense a reflection on their merit. Many musicians are efficient locally without, however, exhibiting talents that justify international consideration.

FROM the MUSICAL COURIER'S Chicago department comes this special report, under date of November 15, 1913: "The program of the Chicago Symphony Orchestra was made up of American symphonic music at the pair of concerts given in Orchestra Hall, Friday afternoon, November 14, and Saturday evening, November 15. American composers, members of the National Institute of Arts and Letters, contributed the program. At the conductor's desk appeared successively George Whitfield Chadwick, Edgar Stillman-Kelley and Arthur Foote. At the end of the program the Stock 'Festival March,' in which the conductor has included a rather unique concert, more on the vaudeville order than any concert ever given by the Chicago Symphony Orchestra. This does not mean that the concert was not excellent, but that the variety of conductors was an event which would have pleased vaudeville patrons quite as much as music lovers. Edward A. MacDowell was also represented on the program, Edith Thompson, a Boston pianist and a pupil of the late Edward MacDowell, performing the master's D minor concerto. Miss Thompson won the approval of the audience, and even though she appeared to be laboring under nervousness, she came out of the ordeal with flying colors. She is one of the best American pianists ever heard at Orchestra Hall. A German-Irish-American composer was represented on the program by the performance of the prelude to the third act of 'Natoma' by Victor Herbert. Parker's 'Northern Ballad,' Chadwick's dramatic overture 'Melpomene,' Kelley's 'Defeat of Macbeth' and Foote's four character pieces were the other numbers on the program. The orchestra played well."

"DON QUICHOTTE" FIRST TIME IN AMERICA.

Philadelphia Hears Premiere of Massenet's Opera—Work Has a Touching Story and Fine Music—Vanni Marcoux Gives Remarkable Impersonation of Lean and Chivalrous Hero—Mary Garden Has Little to Do—Campanini Leads with Authority.

Massenet's opera founded on Henri Cain's libretto dealing with Cervante's lovable knight hero was given its American premiere in Philadelphia on Saturday afternoon, November 15, by the Chicago Grand Opera Company, under the direction of Cleofonte Campanini. The cast:

La Belle Dulcinea.....	Mary Garden
Don Quichotte	Vanni Marcoux
Sancho	Hector Dufranne
Pedro	Minnie Egener
Garcias	Helen Warrum
Rodriguez	Emilio Venturini
Juan	Edmond Warner
Le Chef de Bandits.....	Constantin Nicolay
Deux Valets.....	{ Francesco Daddi Desire Defrere

"Don Quichotte" is not the literal story of that pathetic gentleman's misadventures as pictured by his first author. While it is true that Cervante's ideas have been followed in several of the incidents portrayed by Cain, in the main the librettist has allowed his fancy to roam free and added numerous touches of his own in order to bring the voluminous story within reasonable bounds and to make it conform to dramatic requirements.

Strictly speaking, the Cain "Don Quichotte" is a series of detached happenings knit together by a romantic motive and relying for its main effect chiefly on exposition of character—strange as that may seem in opera. The piece is called by its librettist a "heroic comedy." That title is not apt. From beginning to end "Don Quichotte" is sentimental and pathetic, with touching incursions into the realm of the tragic.

For his operatic purposes Cain has used this skeleton scheme: A public festival near the house of Dulcinea—dancing and serenading of Dulcinea by gallants—mention by them of Don Quichotte and his doings, "that fantastic old waxwork" at whom Dulcinea "doth only mock and jeer"—Don Quichotte and Sancho enter, astride their famous mounts—the knight distributes alms—Sancho fears that his supper has been given away—the crowd disperses—night falls—Don Quichotte serenades Dulcinea—Juan, one of the gallants, enters and insults the serenader—they fight, but are interrupted by Dulcinea—she coquets with Don Quichotte—he makes grandiloquent vows—to prove his love he promises to recover her necklace stolen by the brigand chief Tenebrun—Dulcinea laughs gaily and runs off with Juan, leaving Don Quichotte proudly resolved to carry out his pledge.

In the second act Don Quichotte is again at his serenading, although the time is gray dawn, and he and Sancho are wandering about in the open country. Sancho chides the Don for his passion and sings a ballad mocking all women and Signora Sancho in particular. Suddenly Don Quichotte sees the famous windmills through the haze. They begin to revolve. He mounts Rosinante, and as the curtain falls charges the mills furiously.

In Act III the devoted pair have arrived at the lair of the brigands. They enter, attack and bind Don Quichotte and subject him to taunts and blows. The noble courage and compelling dignity of the amiable madman so move the chief and his fellows that they finally release Don Quichotte and restore to him the stolen necklace of Dulcinea.

A fête at Dulcinea's home marks the beginning of Act IV. The fair charmer is distraught, wishing that "men could but love in far different wise," and longing "for the thrill that is new." Don Quichotte and Sancho enter. They are mocked by the gay party, but when the necklace is produced,

ridicule gives way to surprise. Don Quichotte offers Dulcinea his hand. She is amused, but awed by the collapse of her aged suitor when she refuses him, Dulcinea suddenly becomes sober, sends away her guests, and confesses to Don Quichotte that the fates have ordained her "to surrender in love unto all whose desire is to feast on my soul or my lips as they will." Don Quichotte praises her for her sincerity and staggers out, supported by Sancho.

From the libretto synopsis is this description of Act V: "It is night, starry and clear. Don Quichotte is resting, leaning against the trunk of an oak. Sancho watches over him like a child; he makes a fire of sticks and faggots for his 'Prince,' covers the poor knight's feet with his cloak, then sings, simply, affectionately, fervently, 'Oh, My Prince, May Thy Spirit Find Rest from Earthly Falsehood,' etc. . . . Don Quichotte sings 'I Strove to Right the Wrong, I Fought for Truth,' etc. . . . His arms drop lifeless; he dies. With a cry and a sob Sancho embraces his aged master."

Massenet has set the simple and moving story to very effective music, music written more in the manner of his "Jongleur," "Griselidis" and "Cendrillon" than that of his earlier works. The note of passion is absent altogether from "Don Quichotte," even the love declarations of that swain to his Dulcinea being touched in the score with a certain pathos that seem to give them more exaltation than amorousness. The passages in which Don Quichotte subjugates the bandits, makes his marriage proposal to Dulcinea, and bids farewell to Sancho are the most affecting in the opera, the melodies being broadly diatonic and treated with an accompaniment that shows Massenet's orchestral skill in its finest form of expression. All the serenade and dance numbers have the typical Massenet color and piquancy. The phrases that characterize the Don and Sancho throughout the work are apt and tinged with gentle humor. Their first entrance, the windmill battle, the lamentations of Sancho, his denunciation of his wife, and the passing of Don Quichotte are other striking moments of the score, the Dulcinea music being its weakest element. There is every sign throughout "Don Quichotte" that Massenet felt the thrill of inspiration while writing it and penned his measures with no lack of the melodic fertility, vocal knowledge and mastery of instrumentation that characterize nearly every opera created by that remarkable musician.

Of the interpreters, Vanni Marcoux, the French baritone, carried off the major share of honors. His tall, gaunt figure, the genteel shabbiness of his attire, his haggard facial make up, the nobility of his expression and demeanor, his rare power of eloquent gesture, and his histrionic force and sincerity united to present a picture which was irresistibly compelling and pathetic, and must by all who see him as Don Quichotte thereafter be indelibly associated with the thought of that character. Vocally, Marcoux was thoroughly satisfactory. The tenderness and sympathy in his voice communicated themselves to his audience and they paid him the tribute of tears—a rare sight in an opera house. Everywhere handkerchiefs were in evidence, and men coughed and sniffled. Marcoux sang his exhortation to the bandits with telling breadth and conviction, and in the death scene delivered his music with poignant intensity. Altogether his Don Quichotte is one of the most remarkable creations in the current operatic roster and embodies ideally every salient feature of that fantastic creature as the world has come to know and to love him. More

shall be written about Marcoux's achievement when space is easier.

Hector Dufranne was a somewhat heavy Sancho, who projected his vocal utterances with vehemence, but gave neither sufficient unction nor humor to his impersonation.

Mary Garden looked attractive as Dulcinea and brought to bear upon her portrayal her customary personal charm and her unfailing intelligence. In her singing she offended occasionally by impure tone production and illy considered high tones, but there were also some moments of sympathetic delivery—especially in the fourth act—and several roulades, done quite à la Traviata, surprised the connoisseurs, who had not previously suspected Miss Garden of coloratura qualifications.

Cleofonte Campanini led the premiere with his usual authority, verve and splendid musicianship. He is both poetical and dramatic when he wields the baton, and therefore such a work as "Don Quichotte" was bound to engage his imagination with uncommon appeal. His direction was a delight.

Scenically and in stage management "Don Quichotte" satisfied the eye and the aesthetic sense completely. The work scored a triumph with the audience.

BEETHOVEN MUST EXPLAIN.

That question about the proper title of Beethoven's "Moonlight" sonata is not yet settled, after all. Said the Tribune after the Paderewski concert of last Saturday:

It was a comfort to hear the first movement of the Beethoven sonata played without a vestige of the mawkish sentimental ooze which has settled upon it ever since an ill advised critic wrote the words which gave it the title of the "Moonlight." The researches of Thayer freed it from all the nonsense of its being a memorial to unrequited love and gave it a much healthier program by pointing out that it was a tribute to an inconsequential poet named Seume, and a musical expression of a maiden's supplication to heaven for the recovery of her sick father.

Along comes the Sun, however, with this statement:

Well, it is true that the little Countess was an abominable flirt, that she rejected poor, susceptible Beethoven and that his imagination developed the thing seriously.

Let us concede that he composed the sonata smarting under the sore, but let us not forget that he wrote like a man.

Is the whole smarting subject to be opened up again with those contrasting interpretations? Perhaps the so called "Moonlight" sonata is the maiden supplicating for a sick father, and maybe it is the tonal expression of Beethoven's bubbling feelings for Giulietta Giuciardi. What is the difference? The sonata is good music and that is all any one cares to know. The pianist who takes the Tribune view could not possibly interpret the work very differently from the one who agrees with the Sun, provided that both players are good musicians. The "Moonlight" sonata has stirred up far too much moonshine discussion.

BALTIMORE AND BOSTON OBJECT.

Baltimore and Boston object, too. The Baltimore News: "It must be said that in his (Paderewski's) playing of the Bach prelude he indeed justified much of the adverse criticism he has received of late, especially in the matter of 'pounding,' the left hand part aggressively overpowering that of the right hand." The Boston Journal: "Again he (Paderewski) raged like a giant in bad temper and hammered the piano and tore the composition to tatters." Both papers, however, found much to praise in Paderewski's softer moments, and well they might.

In a well known book of quotations we find fifty-nine poetical passages about music and eighty-two about gold. Who said that poets are not practical?

OPERA IN A ROMAN AMPHITHEATRE.

Paris Correspondent of the Musical Courier Visits Ancient Arena and Describes "Aida" Performances Held There.

There was a most interesting bit of musical history made down in the old city of Verona last August which, owing to the fact that it was not at all advertised outside of its native country, remained almost unknown to the outside world, but which well deserves to be chronicled for many reasons.

The Roman arena at Verona was built in the year 290 A. D., under the Emperor Diocletian. Originally its longer diameter was nearly 500 feet, its shorter something less than 400 feet, and its height a bit over 100 feet. The earthquake of 1814 destroyed all except four of the upper ring of arches which formerly crowned the wall, the remaining four being visible in several of the photographs.

The opera chosen for representation is that one which best of all lends itself to spectacular effects, "Aida." The cast was as follows:

Aida	Matzolene
Amneris	Maria Gay
Radames	Giovanni Zenatello
Amonasro	Passuelo
Ramfis	Mansuetto

Tullio Serafin, exceedingly well known on this side of the water through his fine work, particularly at La Scala, was conductor and had an orchestra of 150 musicians. The tremendous scale of the production, necessary on account of the size of the arena where it was produced, may be imagined from the fact that there were 180 in the chorus, a ballet of sixty and in the "Triumph Scene," no less than 700 persons on the huge stage. Artistically it was excellent as well. Zenatello and Mme. Gay, in their respective roles, have often shown in America what they are capable of, and the other singers were all up to a high standard.

And now let us turn from the performances themselves to the other things which made this affair of special interest.

It was an exceedingly brilliant idea to turn the venerable pile of stones, the scene of grand Roman spectacles and gladiatorial combats, once more to its original use after all the centuries. Our photographs on the opposite page give a very adequate idea of how the arrangements for the stage and the seating of the audience were managed. In the photograph of the complete interior of the arena, the line drawn across the floor of the arena shows how far forward the stage projected, the principal entrance being through the big arch at the back. The photograph of the stage shows how this arch was decorated in Egyptian style and the other details of the scenery as well. Electric lights to the total amount of 40,000 candle power were used for illumination, including ten searchlights. In addition to this the harvest moon, rising very little later each night than the preceding one, lent its charm to the scene at every performance, very kindly coming up in its proper position behind the stage which happens to lie toward the East. There were eight performances, the first on August 10. The hour of beginning was 8:30 and the performance ended about quarter after twelve.

Now we come to the audiences and to some figures which are well calculated to make the average operatic impresario turn green with envy. The seating capacity of the arena is no less than 30,000, and every seat for every performance was sold out days in advance. There were two hundred seats, the best ones, of course, at twenty lire

each (four dollars), there were five thousand seats at five lire or one dollar, and the balance of the arena, well over twenty thousand places, sold at one lire (twenty cents) each, so that it seems as if real popular opera at popular prices had at last been discovered.

A little mental arithmetic will show that the whole "house" sold for about 50,000 lire per evening, and as the S. R. O. sign was out for all of the eight performances, it meant total receipts of 400,000 lire. The expense amounted to about 150,000 lire in all—I have this direct from the impresario—which left the neat little profit of approximately 250,000 lire, or nearly \$50,000,

twenty thousand of them, as I have said—were filled every time by that hour. Naturally, for the stranger these audiences were just as interesting as the opera—always the case, I think, except when it (the audience, not the opera) is too respectable. Boito was there; Puccini was there; Mascagni was there; so were Maxim Gorki and Mme. Rejane; and the director of the Imperial Theater of St. Petersburg, whose name I have forgotten. All the members of the Italian royal family were there except the King and Queen, and they promise to come next year.

And, without meaning any disrespect to the illustrious names above, there were other and more interesting people there. There were, for instance, old men who had lived up in the mountains near Verona all their lives and had never seen either the city or an opera, who were finally so stirred by the tremendous popular enthusiasm that they made the terrible fifty mile journey and went home younger. Then, at the other extreme, there was a baby who heard music—and not only its own—in the first minute of its life; for it was born up on the "bleachers" during the performance; fact. It was a girl; and it lived; and it was named "Aida." And every time there were four hundred wards of the city—sometimes poor old people, sometimes poor young orphans, sometimes the blind, who could only hear "Aida" and sometimes the deaf, who could only see it—into whose lives an unexpected evening of joy was brought. It was all a very grand and very wonderful way of paying homage to Italy's great master. Every time there were at least twenty thousand there who sprang from the class he himself came from. I will venture there was many a year of Verdi's boyhood when he himself could not have found even the one lire which would have taken him into the arena at Verona to see "Aida."

And this tribute paying mass of humanity, honoring its fellow countryman, came from all Italy. The first audience was made up of all Verona and the surrounding farms and hill towns that could raise one lire or more, and when the reports of the success of the first performance had spread like wildfire, as they did, all the rest of Italy wanted to come, so that the railroads hastily arranged cheap excursions from points even as far distant as Naples, eighteen hours away by express.

Anybody who ever has been to Verona knows that, compared to it, the average cemetery is a boiler factory for noise and bustle and it may be imagined that the arrival one after the other of eight audiences of thirty thousand people each stirred it up quite a bit. All the hotels of Verona, bad and less bad—even Baedeker describes them as "durchweg nicht auf der Höhe der Zeit"—could, even by the wildest stretch of imagination and walls, scarcely accommodate two per cent. of the crowd. Nearly every private house let a room or two and the restaurant and cafe keepers never closed an eye during the season. Many a little restaurant and wine shop turned out a profit in the weeks of the festival which they could not show in two years of ordinary traffic. On performance days they began to boil macaroni in the huge cauldrons in the kitchens and on the streets in the early morning and kept it up for twenty-four hours steadily, until the last straggler had had his after theater supper. I was told that it was estimated that the visitors left altogether some-



MARIA GAY ZENATELLO.
The Amneris at Verona.

which, I imagine, pretty nearly holds the world record for eight consecutive performances of one opera.

As in baseball, the people on the one lire "bleachers" were the real opera maniacs. They came as early in the day as they were allowed to go inside and they brought their late breakfast, their luncheon, their afternoon tea, their dinner and their evening supper with them, food in huge bags or sacks and wine in bottles and flagons, and for the time being the arena was their real home. The performances began at 8:30, but one of the photographs, taken inside the arena at half past two in the afternoon, shows that a goodly portion of the audience was there six hours before the performance, and the crowd at the top certainly does not have the air of having just arrived. The lady, by the way, sitting alone in her majesty in the seats of the mighty, is Harriet Fisher Andrew, who owns and herself operates a real iron foundry in Trenton, N. J., and a villa and motor yacht on Lake Como as well, to whose courtesy we are indebted for the three special photographs.

The picture of the crowd going into the arena taken on the outside was snapped at four o'clock in the afternoon, four hours and a half before the performance began. The doors for general admission were closed at each performance not later than six o'clock, for the one lire seats—over

VIEWS AT VERONA.



(1) The stage. (2) Crowd gathering for "Aida" performance at 4 p. m. (3) Zenatello as Radames. (4) Crowd gathering in Verona Arena for first "Aida" performance, August 10. Taken at 2.30 p. m. The performance began at 8. (5) Exterior of the arena at Verona. (6) Interior of the arena showing how far the stage projected.

thing over three million lire in town and, seeing that there were well over 200,000 visitors, I doubt if the sum is exaggerated.

And now credit where credit is due. In the spring Giovanni Zenatello and his wife, Maria Gay Zenatello, were motoring through France and they saw the old Roman amphitheater at Orange, where artists of the Comédie-Française perform some classical plays regularly every year. This very naturally recalled to Zenatello the famous Roman arena in his native city, Verona, and the thought sprang into his head, "Why not call the Verona arena, too, once more into life? And, in logical sequence, what more natural in this year of the Verdi centenary than to give that opera of Verdi's which best of all lends itself to spectacular effects, 'Aida'?" In scarce more than two months the project was carried into execution, with what success has already been told. After the festival Zenatello was made a Commendatore of the Crown of Italy by the King, who caused a letter to be sent to him saying that if one Italian in each city would so interest himself for his native place as he had done, Italy would be a different land in ten years. The merchants, tradespeople and hoteliers presented him with a sword made in gold to be used when singing the role of Radames; the municipality gave him a huge platinum plaque commemorative of the event. The usual concomitant of fame, he received begging letters by the hundred; one woman wrote asking him to obtain a pardon for her son. After the first four performances—each of which was favored by beautiful weather, though in the days between it had often rained—it became noised about among the superstitiously religious peasants that God was protecting the Verona festival and they regarded the dates of the performances as lucky days, propitious for harvesting or the undertaking of any enterprise; and their faith was justified, for the last four performances were left dry, as well. Only once in the eight performances was there a shower, which did not last five minutes, and possibly the earnest student of music can find food for thought in the fact that this bit of rain descended just as Radames was indulging in the "Ah, celeste Aida!" The receipts of one of the performances were given to the city for its institutions for the poor.

Of course there are big plans for next year, Zenatello having taken a three years' lease of the arena. Comparatively few operas lend themselves readily to that sort of production, but "Norma" and "Carmen" have been selected, the latter of which, with real bulls and troops of horses in the last act, is at least sure to be effective. There will be about thirty performances in August and September. A project still in the air is to have D'Annunzio prepare a version of "Julius Cæsar"—particularly appropriate for such a stage—to which the young Veronese, Montemezzi, composer of "Gli amori dei tre re," which America is to hear this year, shall write the music. And next year there is to be a "Prix Zenatello" of 50,000 francs offered for an opera for the third season to be especially written for this grandest of all stages.

YES, LET US HOPE.

Let us hope that Mayor-elect Mitchel, unlike the late lamented William J. Gaynor, will not write public letters about music. Mr. Mitchel has a well known preference for tango tunes, but his official sanction of that class of tonal delight easily could result in a musical calamity for New York. Mr. McAneny, our next President of the Board of Aldermen, must be looked upon as the reliable sponsor for good municipal music. He has been active in securing a city appropriation for orchestral concerts and also he was one of the original projectors of the Century Opera scheme.

PADEREWSKI PLAYS.

Paderewski gave another exhibition of his prowess at the keyboard last Saturday afternoon, November 15, in Carnegie Hall, New York. To any one hearing and seeing this famous pianist for the first time it would have appeared as if Paderewski had made up his mind to conquer his Steinway piano at all costs. He began by stunning it with a dozen or more detonations in the bass interspersed with explosions in the upper registers, moving his hands and arms vigorously back and forth from the bottom to the top of the keyboard as if improvising a variation on Rachmaninoff's C sharp minor prelude. Having convinced himself that the piano was worthy of his mettle he paused to allow the inevitable late comer to hurry to a seat and then played in his most heroic vein a very long, very loud, very difficult, but not very attractive composition of his own—variations and fugue in E flat minor—for which he received very scant applause, partly due to the chilling effect of scores of people looking for their seats from which they had been debarred by the opening number.

Beethoven's C sharp minor sonata, popularly known as the "Moonlight" sonata, was begun in a somewhat perfunctory and preludial manner, rather fast and certainly loud. But as the artist more and more drew the attention of his hearers from their surroundings to the music he eventually revealed the true poetry of Beethoven's moody tone poem in a most convincing manner. Nothing could have exceeded the aristocratic grace and repose of the allegretto. He made it sound like a royal minuet to which the gods and goddesses of Olympus might have danced without a loss of dignity. In the last movement, however, the pianist got the upper hand and compelled the poet to retire on several occasions while the performer made a concert version of Beethoven's apparently unsatisfactory finale. The improvements consisted in playing the bass notes an octave lower whenever possible, and occasionally adding the fifth from the lowest bass note. This thick and muddy sound when played with great force has the effect of a bass tuba added to a string quartet. Needless to say, the upper parts are quite inaudible for a second or two.

Chopin's A flat ballade likewise came in for a goodly share of this additional accompaniment. In fact, it is probable that Chopin would have been highly indignant to hear his lyrical poem thus dramatized. In Paderewski's case, too, it is so entirely unnecessary to play such pranks with composers. He can move all nature, like a modern Orpheus, when he chooses to charm with his ineffable poetry. But pianos are sorry affairs when they are forced to imitate brass bands and thunderstorms.

When Paderewski played "Des Abends," "Warum," and the nocturne in B major he was the personification of sentiment and romance, and in the Schubert-Liszt waltz he made his transformed instrument exhale the scented air of the ballroom. He played for the youths and maidens who whirled in each other's arms, intoxicated with their dream of love and the throbbing rhythms of the dance.

Liszt's version of the "Erl King" is frankly a tour de force, and such Paderewski made it. In Chopin's polonaise, op. 53, and Rubinstein's D major mazurka the pianist indulged his idiosyncrasies for sound and fury beyond the power of any piano properly to express and frequently defeated his own ends by smashing the tone to thuds and rumbles. Another unsatisfactory practice of Paderewski was to make the first sound of a slurred passage so loud and the second so soft that the second sound was inaudible. If it is bad elocution to shout out certain syllables and to swallow others until they cannot be heard, why is it not likewise

had phrasing to play piano music in the same manner?

Paderewski gave an admirable interpretation of "Isolde's Liebestod" as transcribed by Liszt, but it surely is unnecessary to play piano arrangements of orchestral works in cities where the original works are so often heard. The complete program was this:

Variations and fugue in E flat minor, op. 23, Paderewski; sonata in C sharp minor, op. 27, No. 2, Beethoven; "Des Abends," "Aufschwung," "Warum," "Grillen," Schumann; "Soiree de Vienne," "No. 6," "Erl King," Schubert-Liszt; ballade, op. 47; nocturne, B major; polonaise, op. 53; Chopin; Isolde's "Liebestod," Wagner-Liszt; mazurka in D major, Rubinstein.

THE TICKET SCANDAL.

A sad and distressing situation is the muddle in which a speculative ticket concern is entangled owing to its hypothecation of the \$150,000 worth of Metropolitan Opera House tickets, sold by that organization to the concern aforementioned. It appears that the purchasing firm resold them to its patrons, but as the time for the opening of the Metropolitan approached they were not able to give them to the persons who had paid for the seats. The trust company which held the tickets as collateral for the loan refused to deliver them unless the amount due thereon was paid, which meant that in some instances the original purchasers of the tickets were asked to make payment twice, as they had sent their checks in the first place to the speculative establishment.

The whole matter was adjusted at the last moment in more or less makeshift manner, but the odium of the proceeding has left an extremely painful impression upon the public of this city.

There are several facts which stand out prominently in the debacle, and the most important is that opera patrons do not understand why any speculative concern should be enabled to receive tickets from the Metropolitan Opera House at a ten per cent. discount—in other words, \$150,000 worth of the best seats were sold by the Metropolitan Opera House to speculators at a discount of ten per cent., while the persons who purchased the same kind of seats at the box office of the Metropolitan Opera House were charged the full price, or six dollars a seat, the speculators getting them for five dollars and forty cents apiece.

It is not quite clear to the major part of our opera going community why the Metropolitan finds it necessary to sell \$150,000 worth of tickets, at a reduced rate, to any agency at all. The management informs the public frequently that the demand for Metropolitan season tickets is greater than the supply. Why not, then, sell all the seats directly to the patrons, without the agency middleman, and thus save the profit of the latter to the Metropolitan. However, some of the ways of the grand opera industry are so peculiar that they cannot be understood by the ordinary business mind.

Again, why should the public not receive the benefit of a discount if there is to be any? Why not sell the seats to the public at five dollars and forty cents? That is the one thing which somehow does not seem to be understood by impartial outsiders who followed the revelations of last week with mixed surprise and distaste.

District Attorney Whitman, according to accounts, seems to think that somewhere in the tangle there is culpability, calling for legal action. It will be interesting to see whether his investigation reveals anything of that kind. While, strictly speaking, the scandal does not impair the integrity of the Metropolitan Opera House as an institution, the thought remains that in some way that organization should have prevented the happening and the publicity incident thereto. The effect all over the musical world is exceedingly unpleasant.

AN OPERA TANGLE.

Attached are some clippings from two New York dailies of last Sunday:

(Special cable to the New York American.)

Paris, Nov. 15.—The prospect of Hammerstein giving opera in English in New York this season is reflected in the fact that while he has cabled French artists unable to sing English requesting a postponement of their contracts till next winter because he cannot complete building his opera house until December, he has sent private cables to the few able to sing in the vernacular telling them he will be able to give them an engagement in his new opera enterprise in January.

All the artists concerned met today in the office of a lawyer, Maitre Aron, and decided to ignore Hammerstein's request to postpone contracts for one year. They will all sail on La Lorraine for New York November 22, arriving November 29, when they will present themselves to the impresario and express their readiness to fulfill their contracts.

As many of these artists will be without funds, they will expect Hammerstein to make immediate advances of salary under the terms of their contracts. The advice of an American lawyer is also being sought regarding the legal steps it may be necessary to take in the event that Hammerstein fails to give the troupe employment.

The affair has caused a bad impression here. Musical papers devote much space to criticism of Hammerstein's methods. *Comoedia*, as an illustration of the loss suffered by some artists, mentions the case of Louis Masson, orchestra leader, who, in order to accept Hammerstein's attractive offer, dropped all his pupils in view of his approaching departure for New York.

All the singers have been studying their parts in two languages, Italian and French, some months. "Their dreams were golden," says *Comoedia*, "but they have now a rude awakening."

(By Marconi Transatlantic Wireless Telegraph to the New York Times.)

Paris, Nov. 15.—Twenty operatic artists, angry and perplexed, are dumped in France as a result of Oscar Hammerstein's postponement of the opening of the Franco-Italian opera season in New York.

The artists were preparing for the opening of the American impresario's new house on December 6. Hammerstein has now cabled his Paris agent that, owing to delays in construction of the building, the season has been postponed until next November.

Many artists abandoned engagements at home or gave up pupils in order to study their French or Italian parts, and bought new stage costumes. One actress spent \$4,000 for her dresses. Their first retainer, due on November 10, has not yet been paid. The artists will hold an indignation meeting next week, at which a representative will be appointed to go to New York and force Hammerstein to observe his contract.

It appears that the contract stipulates that the artist is engaged to sing in the new house or "any other theater or concert hall in New York." Therefore, the singers argue, as there are other houses at Hammerstein's disposition, the contract is still binding and unpostponable.

It is suggested in operatic circles here that Hammerstein's action is due to the fear of an unfavorable decision in the Metropolitan Opera litigation.

Among the dumped artists are Henry Weldon Hughes, son of former Rear Admiral Hughes of the United States Navy; Vezzani, the tenor; Louis Masson, conductor, and Mmes. Doria, Marthe Chenal, and Victoria Fer.

BERLIN MUSICALE.

[From the Berlin Continental Times.]

Mr. and Mrs. Arthur M. Abell's weekly Monday Afternoon Musicales have been largely attended since they opened their social season in September. On last Monday the music was provided by Heinz Arenson, the first tenor of the Charlottenburg Opera; Ernest Hutcheson, the well known Australian pianist; Roderick White and Mr. Bourstin, American violinists. An interesting feature of the afternoon was the playing by both violinists on the famous "Ludwig" Stradivarius from D. J. Partello's celebrated collection of violins. Other artists who have been heard in the Abell Salons during the month of October were Mme. Barinowa, the Russian pianist, Werner Alberti, Eleanor Painter-Schmidt, Dora von Goetz, Alma Moodie, violinist, Marguerite Berson, Anton Seidel, Julia Parody, and Whitney Mockridge. Next Monday Anton Hekking, the famous cellist, and Renné Chemée, the Parisian violinist, will be heard. Among the many celebrities and people of prominence who

have attended the Abell musicales since their season opened in September were Leopold Auer, Fritz Kreisler, Karl Flesch, Mr. and Mrs. Virgil, D. J. Partello, Arrigo Serato, Mme. Kirsinger, Theodor Spiering, Gustav Holländer, Willy Hess, Lilian Wiesicke, Kapellmeister Löwe, Kapellmeister Weyersberg, Dr. Ernst Kunwald, Franz Riess, Henry Ostrowsky, Anton Hekking, Mr. and Mrs. Joseph Lhevinne, Mr. and Mrs. King Clark, Herr und Frau Direktor Ludwig Metzl, Joan Manén, Joseph Weiss, Mr. and Mrs. Egenieff, Otilie Metzger, M. H. Hanson, Mme. Lamperti, Mme. Busoni.

A STUDY TRIP.

Musical matters in the Middle West, West, Northwest, and South have undergone many changes and readjustments of late years because of the general broadening in art views resultant upon the activities in those sections of resident and visiting grand opera companies and symphony orchestras, the widening of influence exerted by the music clubs (which now provide their home cities with concerts of such musical importance as previously the communities in question never were able to pay for) the growing belief all over our country that musical education for American students need no longer be acquired solely in Europe, and the conviction in all classes of our society that the tonal art is not a luxury and an exotic to be enjoyed by a few privileged persons only, but a universal medium of cultured pleasure, of noble education, and of aesthetic upliftment.

It does not require a very close study of the aspect of things in the central portion of the United States to realize how important this spiritual advance has become and how faithfully it kept pace with the vast commercial development of those regions. Especially in art, music, and literature is the progress most apparent, and it forms fascinating subject matter for study on the part of those parochial Easterners who were—and are—wont to think that all American art fashions are established along the Atlantic seaboard and followed slavishly by the other parts of our country.

Not so, musical sirs. There are many splendid teachers, serious composers, excellent singers and instrumentalists, well equipped conductors, and exceptionally efficient music schools scattered all over this country, whose names are practically unknown in the East and the sum total of whose valiant work for the advancement of music in America would astonish those Atlantic seacoast dwellers who imagine all the art culture of this continent to be confined to New York, Boston, and Philadelphia, with the grudging allotment of a small share to Chicago and San Francisco.

To get into close touch with conditions and persons especially in the localities bounded by Chicago, Cincinnati, St. Louis, Kansas City, and Minneapolis and St. Paul, the editor of the *MUSICAL COURIER* purposes an early trip to those and their neighboring cities, accompanied by Rene Devries, general representative of this paper in the Middle West, who is thoroughly familiar with all the points covered by the itinerary.

The trip, which must of necessity be a hurried one, will include beside a survey of the work being done by individual musicians, a study of the Chicago Opera, Chicago, St. Louis, Cincinnati, Minneapolis, and St. Paul Orchestras and music schools and conservatories. The results of these observations are to appear in the *MUSICAL COURIER*.

ANOTHER LIBRETTO PRIZE.

The Century Publishing Company offers a prize of \$50 for the best English translation of "Il Trovatore," including the story and argument. Those wishing to enter the contest must send in name and address to the board of judges of the "Century Libretto Prize Contest," 15 West Sixty-second Street, New York, before December 1. All further details can be learned by applying at that address.

BANDS ACROSS THE SEA.

A committee of London's theater and music hall musicians (Amalgamated Musicians' Union) had a meeting recently with the managers in order to settle several points under discussion. The union's demands are:

A minimum wage of 42s. in twice-nightly houses.
A minimum wage of 36s. in once-nightly houses.
Full salary for matinees in once-nightly houses.
Extra pay of 5s. for matinees in twice-nightly houses.

Full salary for all special matinees.
Payment for all rehearsals beyond one a week.
Payment to be made on Friday nights.
Interval of 15 minutes between shows in twice-nightly houses.
Double rates for conductors, with a minimum of £4 4s.

Playing hours not to exceed 30 per week.
Limitation of rehearsal hours.
Overtime of 6d. for each ten minutes above 30 hours per week.

That means in American money a minimum weekly wage of \$10.50 for twice-nightly houses, \$7 for once-nightly houses, extra pay of \$1.25 for matinees in twice-nightly houses, a minimum of \$26 for conductors, and overtime of twelve cents for each ten minutes above thirty hours per week. Viewed from this side of the herring pond, where musicians in the theaters receive a minimum wage of \$21 per week, the demands of the English players do not appear unreasonable.

On the other hand, the managerial tendency seems to be to do away with theater orchestras altogether except in the case of musical plays, so that it would be advisable perhaps for the dissatisfied English musicians to let well enough alone.

Following the meeting aforementioned, one of the managers said to a representative of the London Standard:

A great many theaters nowadays have no orchestra at all. We have none, and there has been no complaint on the part of the public of any kind about the absence of music. The drama as drama can do without bands. Plays of a serious nature the audience prefers to discuss between the acts. Judging by the animated conversation that takes place in this theater during the intervals, music would be quite out of place. Both in England and on the Continent the orchestra is becoming extinct except where the music is required in the action of the play.

There is another strong consideration which is bound to affect managers, and that is the expense of producing modern plays. Costly orchestras which are not absolutely essential must be done away with. The play is the thing.

KUNWALD TOURING.

Cincinnati's Symphony Orchestra is touring this week, and Cleveland, Detroit, South Bend, Ind., and Jackson, Ill., are hearing some exceptionally fine orchestral performances under that scholarly conductor, Dr. Ernst Kunwald. The tours that our large orchestras undertake to cities that have no symphonic bodies of their own, represent the most valuable part of the great uplift work they do in the musical cause. Nor should such undertakings be regarded by the beneficiaries in any other light than as an exceptional privilege for them. Too long the opinion has held that our great orchestras are indifferent whether or not they clear their expenses so long as a list of garners foots the bills. If it is worth while for a first class traveling orchestra to honor a city with a concert, then assuredly it is worth while for that city to patronize the orchestra enthusiastically and liberally. Compare the community that has plenty of classical concerts with the one that has not, and compare the nations enlightened musically with the ones which are not. No other argument is necessary.

As we go to press, cable reports announce the death in London of Mathilde Marchesi, age eighty-seven years.

SWEDENBORG AND MUSIC.

In the year 1688, when Bach and Handel were three years old, when Purcell was thirty, and Stradivarius forty-four, there was born in Stockholm, Sweden, a boy who was named Emanuel Svedberg. He devoted himself to mechanics and mathematics and became so eminent as a scientist that Queen Ulrica elevated him to the rank of nobility and changed his name from Svedberg to Swedenborg. He published a number of profoundly learned works in Latin on subjects purely scientific until the year 1744, when his "Regnum Animale" appeared. Then an extraordinary change took place in his mind. He lost all interest in science. He began to see visions and to dream of spiritual matters. In 1747 he resigned his post as assessor of the College of Mines and wrote between the ages of sixty and seventy-four those weird and fantastic works of prophecy, visions, phantasmagoria and religious fervor which have made his name famous and caused his scientific works to be utterly forgotten.

But among those scientific works we find a list of inventions sketched, though never worked out, any one of which would have been enough to have occupied the inventor's lifetime. Perhaps if Swedenborg had held his mind down to the accomplishment of his theoretical inventions instead of permitting vague theories finally to drive all practical sense from his brain he might have gone down to posterity as a peer of Galileo, Newton, Edison and a few others who have given discoveries and inventions to the world. In a letter written September 8, 1714, he gives a list of the mechanical inventions he had in his head. There were fourteen of them. The first one was that of a submarine war vessel; the fifth, a fire engine; the eighth, air guns; the ninth, "a universal musical instrument, by means of which one who is quite unacquainted with music may execute all kinds of airs that are marked on paper by notes"; the twelfth, a motor car and a flying machine; the thirteenth, "a method of ascertaining the desires and the affections of the minds of men by analysis."

We have quoted the thirteenth plan as it stands in Benjamin Worcester's "Life and Mission of Emanuel Swedenborg." We do so in order to show that the mind of the famous mystic was already wandering away from mechanical inventions and seeking the clouds. It is not difficult to foresee that the ambitious young man who plans to carry out fourteen inventions at the age of twenty-six will either reach the shore with one or two inventions actually accomplished or drown himself head over ears in an ocean of theory. He chose the latter.

We are now on the threshold of 1914, two hundred years since Swedenborg made out his list, and we are still working hard to perfect "a universal musical instrument, by means of which one who is unacquainted with music may execute all kinds of airs that are marked on paper by notes," because the young Swedish scientist went no farther than to describe on paper the substance of a dream.

In Section 607, Chapter XII, of "The True Christian Religion," a book published in 1771, a year before the death of the aged author, occurs this passage: "Once I saw, not far from me, a meteor: I saw a cloud divided into little clouds, some of which were azure and some dark; and I saw them as if they were dashing against each other. . . . I lifted up my eyes, looked attentively, and saw boys, young men and old men entering into a house, which was of marble, and underpinned with porphyry. . . . I entered with them. . . . In that gymnasium there was seen a desk, in the middle benches, at the sides round about seats, and over the entrance an orchestra."

An ignorant commentator has quoted this passage to prove that Swedenborg liked the music of an orchestra. Is it necessary for us to explain to our readers that Swedenborg used the word or-

chestra in the original sense of the Greek word—a place for public exhibition, not a collection of musicians. The gymnasium was a school, and the orchestra, according to Swedenborg, was a place where sat "the elders who were to be the arbiters and judges."

There is nothing to prove, or even to indicate, that Swedenborg was a music lover. Moreover, it is certain that he did not invent the player piano, the automobile and the biplane.

BORWICK COMING.

All American lovers of the most cultured kind of pianism, the kind which unites within itself musical knowledge, poetical imagination, and perfect technical equipment, will be delighted to learn that the Wolsohn Bureau has secured Leonard Borwick for a tour of this country during the season of 1913-1914.

Although for many years considered in England to be a player of the first rank, Borwick was comparatively unknown in this country until he made his solitary but memorable New York appearance several seasons ago, on the occasion of a visit he paid this city, en route from the Antipodes to London, winding up a tour that girdled half the globe.

Borwick's recital here at Carnegie Hall had not been advertised beyond a mere announcement of his appearance, and therefore the surprise was the greater when the audience and critics realized just after the performance began that they were listening to an artist of tremendous importance, a player gifted with the true pianistic graces of touch, temperament, magnetism, and mechanical command. The extraordinary success achieved by Borwick on that occasion is remembered vividly by all who were there, and often surprise has been expressed since that American managers were so slow in bringing him to our shores for an extended series of recitals. The Wolsohn Bureau is to be congratulated for securing the prize. Borwick will play the Steinway piano, that being the make of instrument on which he scored his remarkable success at Carnegie Hall.

DE KOVEN COMPLIMENTS RAGTIME.

At the Chicago meeting of the American Academy of Arts and Letters, Reginald de Koven, one of the speakers, paid ragtime a decided compliment and elevated its rank considerably when he said that our syncopated style of music has "established the popular song in America and is creating in this country a musical consciousness built from the bottom up, as is normal and proper." Branching off directly to the subject of his discourse, "Opera in English," Mr. de Koven asserted that all operas soon must be sung in English in this country, and in consequence "singers will be forced to equip themselves to sing in the vernacular. Opera in English will open the doors of their own country to thousands of American singers now 'barnstorming' in Europe at starvation salaries. The language question is the most important before the musical world now. There is no good argument against our having opera in English. I can state from the practical point of view English is even as good a language to sing as Italian, which is called the best singing language."

MONTREAL OPERA SEASON BEGINS.

(By Telegraph.)

Montreal, Quebec, November 17, 1913.

To the Musical Courier:

Brilliant performance of "Gioconda" opens Montreal Opera season. Large audience enthusiastic over work of leading artists. Marie Rappold in title role scored big success. Further details in letter following. ARTHUR MACDERMOT.

METROPOLITAN OPERA OPENS.

With the usual attendance of fashionable folk and all the eclat and outward brilliance familiar to our city each fall when the Metropolitan Opera House throws open its doors for the season, that institution held its 1913-14 premiere last Monday evening, November 17, and gave a performance of "Gioconda" with the following excellent cast:

La Gioconda	Emmy Destinn
Laura Adorno	Margarete Matzenauer
Alvise Badoero	Andrea de Segurola
La Cieca	Maria Duchene
Enzo Grimaldo	Enrico Caruso
Barnaba	Pasquale Amato
Zuane	Bernard Bégué
Un Cantore	Vincenzo Reschiglion
Isepo	Pietro Audisio

Conductor, Arturo Toscanini.

Critical consideration of the performance must be limited, owing to press exigencies, and also because of the nervousness of some of the chief singers, due to opening night considerations and also to the fact, perhaps, that "Manon" had been originally announced as the initial production, but was postponed, thus necessitating the "Gioconda" hearing earlier than anticipated by those who took part in it.

It would be manifestly unfair, for instance, to comment on the unsteady singing of Caruso, when all the world knows that he is an excellent Enzo and has done and will do that role with superb vocal art. He seemed to be laboring under severe mental and physical strain until after the "Cielo e Mar" aria. Then his work gained in confidence and effect, although the aforementioned number was delivered with finished vocal manipulation and beautiful smoothness of phrase.

Mme. Matzenauer, also afflicted with nervousness, did not do herself justice, and much of the loveliness and fullness of her middle and lower register were lost in consequence. The role of Laura at best hardly appears to be one of the happiest in the Matzenauer repertoire.

Emmy Destinn sang unevenly, all her old faults of tone production being in ample evidence. It seems a pity that a bad vocal method should be allowed to hamper a voice of so much natural freshness and strength.

Maria Duchene surprised the audience with a singularly vital and well sung performance of the part of La Cieca.

Pasquale Amato was thoroughly himself at all times, revealing not a trace of mal de theater, and giving of his voice, temperament and singing art as liberally and as effectively as yesteryear. He is in the plenitude of his powers at present and never sang more brilliantly in New York than last Monday night. He had a rousing ovation.

Arturo Toscanini conducted admirably, and the chorus and orchestra exhibited exceptional finish of tone shading and accuracy of execution. The ballet, a bit uncertain at first, improved as it went on, and gave a delightful version of the "Dance of the Hours." The stage trappings and costumes were lavish, and good to look upon, as they have been always since Giulio Gatti-Casazza has been artistic director of the Metropolitan Opera House.

Aside from the doings of the singers, the chief interest of the audience was centered upon the occupants of the boxes, whose finery of raiment and plenitude of jewels presented the customary imposing and attractive spectacle. The lobbies were crowded with a representative and cosmopolitan sprinkling of New Yorkers.

The streets adjacent to the Metropolitan Opera House showed the traditional procession of automobiles, rows of policemen, gaping crowds of onlookers and newspaper photographers flashlighting the society notables as they stepped out of their vehicles.

THOSE PARALLELS.

We are in receipt of the following communication to which there seems to be nothing to add in the way of comment:

To the Musical Courier:

After the recent production at Carnegie Hall, for the first time of an orchestra work of mine, "Annabel Lee," I must confess, I waited with considerable eagerness for the verdict of the newspaper critics. The jury has delivered its verdict. Unfortunately, however, there are many points about it I cannot understand. May I ask your valuable assistance towards elucidating the following extracts?

Yours truly,

JAMES PHILIP DUNN.

WHAT THE JURY SAYS:

Herald—The orchestral treatment was neither pleasing nor effective.

Times—The principal atmospheric ingredient was a descending whole tone scale employed over and over again until the effect was merely a monotonous and exasperating lack of tonality.

Press—"Annabel Lee" is too great a poem to be subjected to the musical smearings of a beginner.

Press—What wonder, then, that no one who appreciated completely the genius of Poe as expressed in those immortal lines could hear yesterday's experience without wincing.

Herald—She (Miss Gurwitsch) has some technical faults.

Tribune—The orchestra gave a rough and ready reading of the symphony.

PORTLAND VARIETY.

Portland, Ore., had the first concert of its third symphony season on November 2. The program, conducted by M. Christensen, included Tschaikowsky's E minor symphony, Massenet's "Scenes Alsaciennes," Delibes' "Pizzicato Polka" (from "Sylvia"), Grieg's "Norwegian Tone Pictures" and Beethoven's "Egmont" overture, altogether a rather unusual selection of numbers, which surely must have pleased all tastes. The injection of the severe Beethoven overture immediately after the Massenet, Delibes and Grieg sweets, which preceded it, is an especially remarkable arrangement. With all due desire to be broadminded musically one cannot sanction the playing of the "Sylvia" polka at a symphony concert. We do not remember to have seen it before on the same program with a Tschaikowsky symphony and a Beethoven overture. The next concert of the Portland Symphony Orchestra is on December 14 (under Carl Denton's leadership), when the program will consist of Wagner's "Meistersinger" prelude, Goldmark's "Rustic Wedding" symphony, a Bach bouree for string orchestra, and—here come the concessions to the popular taste—Mascagni's "Hymn to the Sun" (from "Iris"), an intermezzo from Wolf-Ferrari's "Jewels of the Madonna" and Victor Herbert's Irish rhapsody.

VERDI WAS WISE.

Those dreadful advance articles in our local dailies last Sunday about the opening on Monday of the grand opera season at the Metropolitan must have filled with amazement some of the foreigners who may have been inhabiting the banks of the Hudson at that time. Verily, it appeared as though our metropolis were a village about to listen for the first time to the warblings of the operatic artists. Even though complimentary advance notices are

extended by the newspapers in return for advertising on the part of the Metropolitan management, there is no need, as one writer did, to tack on to the announcement that another season of grand opera was about to open, a history of that form of music in this city, going as far back as 1750, or for another scribe to give us the all too familiar story of "The Masked Ball" and its garbled libretto, just because that opera figures on the bills of the first week at the Metropolitan. Other prints tell us that this "will be the greatest opera season ever given in this famous house," and that "travelers who flit from opera house to opera house and then return to the Metropolitan declare that no one institution in any part of the world excels the collection of celebrated artists to be heard there." A music reviewer who should know better calls the "Gioconda" premiere "the principal musical event of the current season." One is inclined to hail with sly delight the Herald's quotation of a letter written to a friend by Verdi while he was supervising the premiere of his "Don Carlos" in Paris: "Every important institution I have ever visited is the first lyric theater of the world, and the Paris Opera, of course, represents no exception. Experience has taught me to avoid all controversy on this point. But I should think that with so many 'first lyric theaters' in existence it would be far more of a distinction to be second in order."

"FERDINAND HAMMERSCHMIDT."

THE DALLES, Oregon, November 8, 1913.
Editor Musical Courier:

There died in this city, November 1, aged about seventy-three or seventy-four years, one Ferdinand Hammerschmidt, a musician, native of Vienna.

The deceased some years ago traveled for William Knabe, the Chickering, etc., and later owned a music store in Fifth avenue, New York. The writer knew him only a year. He came here from Colorado, and was very reticent on account of family troubles. The object of this writing is to find out where his people live. One daughter is in New York, from what I learned from him. His wife, from whom he was divorced, is a daughter of the Earl of Dufferin.

If you can, by giving this publicity, assist in communicating the sad news to any of his family, we at least may have the satisfaction of knowing that his relatives are aware of his final resting place. The writer will cheerfully give all the information as to his last days.

Yours respectfully, I. G. NICHELSEN.

PHILHARMONIC PROSPERITY.

In accordance with the will of the late Joseph Pulitzer that the Philharmonic Society receive \$500,000 outright from his estate, and an additional bequest as soon as its membership list reached 1,000, those moneys were ordered by a referee to be paid over by the Pulitzer executors at once to the orchestra, with interest at two and one-half per cent. from December 4, 1912. The Philharmonic Society, therefore, is in possession of a sum totaling about \$700,000, which insures the permanency of the organization and thus finally puts New York on the orchestral map of America together with Boston and Chicago. It would not seriously hurt Mr. Carnegie or Mr. Rockefeller, both avowed lovers of music, to add another \$300,000 and make the Philharmonic fund an even million.

A TELEGRAM received from San Francisco announces that Mme. Schumann-Heink was made an honorary citizen of that city by Mayor James Rolph. The distinction carries with it unusual privileges and honors and was conferred upon Mme. Schumann-Heink at the close of a great concert in the pavilion and before an audience of ten thousand people.



"Andrew" Toscanini no longer need feel aggrieved. In the Los Angeles Graphic of November 8, 1913, the composer of the "Merry Widow" is called Frank Lehar.

Minneapolis will have a novelty program worth hearing when on November 21 the orchestra of that city plays this program: Weber's ever new "Euryanthe" overture, Arthur Hinton's second symphony, C minor; Paderewski's A minor piano concerto (played by Katharine Goodson) and Florent Schmitt's "Rhapsodie Viennoise." The Paderewski concerto is not only the best of that pianist's compositions (always excepting the picturesque A minor variations and fugue for piano), but also is one of the most effective of all piano concertos and to anyone who knows the work well, it must seem a mystery why the keyboard fraternity ignores the work so generally. Katharine Goodson shows taste and courage in selecting it for performance. Her gifted husband, Arthur Hinton, also is the composer of a piano concerto which his spouse played here successfully several years ago, and the themes and orchestration of that composition were of such an interesting character that the present symphony is bound to have something important to say. Perhaps we shall hear it in the East, perhaps not. If not, we should like to know from Eastern conductors how it happened that Emil Oberhoffer secured the novelty for Minneapolis. Somehow on this side of the Mississippi we appear to think that new works are written only by Strauss, Debussy, Sibelius, Rachmaninoff, and the host of minor Teutonic composers who differ only in the fact that some of them imitate Strauss and the rest do not.

Schmitt's "Rhapsodie Viennoise" reminds us that we have also a Viennese caprice by Kreisler, and Viennese waltzes by Johann Strauss, while Puccini (according to the MUSICAL COURIER's current letter from the banks of the Danube) promises a Vienna opera.

Of course, the roles in the new Puccini opera will be Vienna rolls.

Speaking of animals, an English contemporary tells about a Californian who has been subjecting various breeds of insects to phonographic music and noting the results with scientific exactitude. "Worms seem to like the tonal application and wriggle about joyously." (We thought they do that anyway.) "Butterflies seemed not to notice the melodious sounds." (How was it possible for the observer to know?) "The bee flew into a nervous fit and the wasp became paralyzed. The California beetle is the worst off—the music kills him." (We wonder what the tune was?) No statistics are advanced regarding the mosquito, the cockroach, and the moth, and that is rather a pity, for housewives would appreciate some reliable musical data on the subject. We suggest playing at the pests that sinister air, "The Star Spangled Banner." We believe that they would begin to smoke, then burn, and finally explode, leaving behind nothing but stings, roach powder, and fur coats with holes in them.

Here is a new variation of an old friend (from the Monthly Musical Record): "When Schulze, the composer, was taken prisoner by brigands of the Abruzzi, they demanded that he should give them one of his own compositions. He accordingly sang a 'scena' from his latest opera, at which they burst into tears, and when it was finished fell upon his breast, and, embracing him and setting him free, said: 'So you also steal!'"

In a postcard defense of musical low browism received by this department, occurred the following irreverent passage: "The fact that a man carries his wife's picture in his watch, is no evidence that he doesn't go to a burlesque show once in a while." We understand. We are to suppose that it is not impossible for a man to admire "Tristan and Isolde" and yet to like a tango. But why point at us? We know that it can be done.

And still they come down the gangplank in spectacular entrance. Gaby Deslys has just arrived carrying a "talking hen" in her arms. The bird is named Chartreuse, explained Gaby, because it has green and yellow feathers round its throat. Sounds more like a parrot.

Klaw and Erlanger, the theatrical managers, "requested the pleasure" of our company at a "private projection of 'The Life of Richard Wagner,' motion picture in Four Parts," and the pleasure not only was theirs but ours also. The place was the New Amsterdam Theater; the time, last Friday afternoon, November 14. R. S. Pigott delivered a narration, as the Messer-Film (Berlin) unspun itself and W. H. Humiston played appropriate organ selections from

the works of the great composer while he was being reeled. The entertainment lasted about one hour and three quarters. Let us admit without further ado that we felt rather sheepish when we crept into the New Amsterdam, and we thought we detected symptoms of the same emotion in the faces of Algernon St. John Brenon, Max Smith, Nahan Franko, Frank Patterson, and other musical friends and co-workers we saw in the parquet. Again we will be frank and say that we went to the Wagner motion pictures in order to scoff. We stayed to be surprised, interested and even deeply moved. The series of films is a remarkable one, viewed from any standpoint whatsoever, and apparently has been constructed with no bar to expense. Historical accuracy is only very slightly outraged, all the salient incidents of Wagner's life are included, and the scenes from his operas leave nothing to be desired in the way of correctness and realism. The picture of the youth Wagner at his studies and frolics, his meeting with Minna Planer, the flight from Riga, the meetings with Liszt and Meyerbeer, the Dresden premieres of "Rienzi," "Flying Dutchman" and "Tannhäuser," the reading of the "Ring" poems at the Wesendonck home, the Munich period when Wagner basked in the favor of Ludwig II, the visit of Wilhelm I to Bayreuth, and the final apotheosis, with the dead master lying in state surrounded by the characters he had created—all these were moments of compelling interest and fostered an illusion so complete that for the time being we regarded ourselves as an onlooker at events really happening. It was easy to be so impressed, for the facial make-up of the men who portrayed Wagner, Liszt, Meyerbeer, and Ludwig, conformed in every detail to the pictures of those men as one knows them best, and their action in every instance fitted the mood and movement of the scenario story. There was no denying the deep interest with which the sophisticated invitation audience followed the exhibition from beginning to end. Not a soul left the theater before the finish, in spite of the very bad organ on which poor Mr. Humiston had to perform, and the halting delivery of the narrator, who could not pronounce "Kreuzschule, Thomasschule, and Paukenschlag" (though he had no trouble with "Liebesverbote") and called Liszt "Leeszt," and Minna Planer, Minna "Playner." The educational value of these Wagner pictures to the general public is undoubtedly; for the professional musician they are nothing less than fascinating.

■ ■ ■

The historical inaccuracies of the Wagner pictures lay in the fact that when he first visited Liszt in Paris, the latter was not yet an abbé and did not wear a gown; Von Bülow was a short man and sported a thicker goatee than the one shown; and Wagner did not compose at the piano.

■ ■ ■

The office seeks the man, so we are told. This office seeks the men who invented the corset and glee clubs.

■ ■ ■

When Christine Nilsson made her concert tour in the United States in 1884 Signor Brignoli sang with her. He caused much merriment when he came forward in a Missouri town to apologize for Nilsson's indisposition.

"Mme. Nilsson ees a leetle hoarse," he said.

Noticing a ripple of laughter among the audience, he repeated the statement that Nilsson "was a leetle hoarse, a leetle hoarse, a leetle colt."

Whereupon a facetious occupant of the gallery brought down the house by remarking:

"Well, then, why don't you trot her out?"—London Tit-Bits.

■ ■ ■

Headlines from the New York Times of November 16, 1913:

THIS SHIP'S MONKEY
HAS TWIN TONGUES
Sings Opera with One, Whistles
His Own Accompaniment
with the Other.

■ ■ ■

A magazine writer who treats his subject sceptically, asks: "What Can Women Do?" For one thing, they can play the piano like Eleanor Spencer and Yolanda Méró.

■ ■ ■

Rudolph Ganz, that sane and sophisticated manipulator of the keyboard, keeps his hair short and his repertoire long. He has in his memory as well as in his fingers every masterpiece for piano except our "Romanza," "Petite Valse," and "Rêverie Poétique." Published by G. Schirmer. (Advertisement.)

■ ■ ■

All kinds of art critics catch it in a clever Tribune magazine essay by Anna Bird Stewart, but she holds up to particular ridicule the type of commentator who is as vain of his knowledge as some real connoisseurs are of their ignorance:

"He is as full of technical terms as a scientific dictionary, minus the definitions. Run if you see him coming! One cannot enjoy even the advertisements in the magazines when he is about. He can find 'tone' in a clavier ad, and atmosphere in a vacuum cleaner. It was toward his

ilk that James McNeill Whistler turned his keenest blade of sarcasm.

"When he was teaching in Paris he came to the doorway on one of his occasional visits to his classes, and asked the students abruptly, 'Do you understand exactly what I mean when I use the terms atmosphere, perspective, foreshortened, technic, tone, key, and values?'

"Oh, yes," they chorused promptly.

"That's good." Then as he turned at once to leave he added, "I don't understand what the terms mean."

■ ■ ■

In the same article is a passage about the woman whose husband finally made enough money to take her to Europe. She "did" it thoroughly, and when she came back she told her friends all about her strongest impressions.

"Yes," she said reflectively, "I've been all over the world. I've seen all the al frescos in them Dago chapels and pitchers of kings and pheasants in every city in Europe and the World's Fair; but to my mind there ain't anything in the art line that can touch that piece by Millet they call the Los Angeles."

■ ■ ■

American composers, please do not read: The Press of last Sunday tells about a Holland House waiter who made \$300,000, another who owns a house worth \$10,000, and a



RUDOLPH GANZ AT HIS HOME IN SWITZERLAND.

"Brushing up a bit" before his European concert tour.

third taker of tips who while serving a party of Wall Street men listened to their conversation, telephoned his broker what he had heard, and made \$5,000 in one hour.

■ ■ ■

Because some aigrettes were taken from her at the pier, one of the arriving operatic songbirds says: "America is not free." Neither are opera singers.

■ ■ ■

A good answer to those persons who say that any piece of "program music" with a descriptive caption would sound as well by some other title is made by Ambros, in "The Boundaries of Music and Poetry." He writes of two Beethoven symphonies: "It has not yet occurred to anybody to find the 'Heroic' symphony not heroic and the 'Pastoral' symphony not pastoral, but it surely would have called forth contradiction on all sides if the title pages of both works had been accidentally interchanged."

■ ■ ■

Hammerstein is the Huerta of grand opera.

■ ■ ■

Our friend the music critic of the Sun admires Paderewski's E flat minor variations and fugue very much, so much, in fact, that he says they are "perhaps the most substantial of all contributions to the literature of the piano-forte." Tut, tut! Where then do such works rank as the larger ones for piano by Chopin, Schumann, Beethoven, Brahms, Liszt, and Bach? Surely the Sun critic must have meant to say "of all modern" or "of all recent" compositions. Even then we should be inclined to give that position of preference to Reger's variations and fugue, Scharwenka's B flat minor concerto, any one of Rachmaninoff's concertos, Richard Strauss' "Burleske," or Godowsky's sonata.

■ ■ ■

Some one tells us in the World that when ballet dancers rehearse they do 5,600 steps per day. We have a strong, even if entirely unsolicited, opinion about any one who would spend a day counting the number of steps made by ballet dancers. Far more important is the useful information contained in these facts, garnered by us during a course of observation extending over half a musical career:

Each season Toscanini, in conducting, raises his arm 986,722 times.

The energy expended in raising and lowering the Metropolitan Opera House curtain so that the artists may bow at the end of acts is equal to half the work done in the construction of the Panama Canal.

Over 2,800 pounds of spaghetti, and 5,291 kartoffelkloesse are consumed in New York every season, respectively, by the Italian and German vocalists who appear in opera in this city.

Nearly \$2,000,000 is saved each winter by New York musicians who do not buy concert or opera tickets.

There are exactly 1,477,365 things which Giulio Gatti-Casazza could say for publication each week during the opera season but doesn't.

Conservative estimates place the compliments paid by prima donnas to other prima donnas behind their backs at 6,948,711 each year.

The weight of Mary Garden's costumes in "Thaïs" and "Salomé" is a little below one pound, three ounces.

Just 786,209 prison vans would be required to carry to the opera those New Yorkers who do not care to hear "Lobetanz," "Versiegelt," "Le Donne Curiose," "Ariane," "Le Villi," and "Le Wally."

■ ■ ■

Also "The Magic Flute."

■ ■ ■

We are starting West—

■ ■ ■

and missing "The Magic Flute."

LEONARD LIEBLING.

QUACKS AMONG SINGING TEACHERS.

New York Review Points Out That the Best Test of Teaching Is in the Result Obtained—The Worthless Criticism of Outsiders.

If accurate statistics could be gathered concerning singing teachers in this city it would undoubtedly be found that they do more damage than good to voices they try to cultivate. More good singing voices are ruined by incompetent teachers than people have any idea of. And still every actress in musical comedy with a singing voice, big or little, is "taking lessons" and paying good money to some teacher or maestro, who in nine cases out of ten is a quack and is doing irreparable injury to her voice.

The art of singing is supposed to have been reduced to an exact science, but it isn't—it is really quite a mystery even today. There are no two great singing teachers who agree perfectly upon the production of tone, breathing or any other essential in singing. Some of the most eminent and successful teachers contradict each other on some of the most important points.

However singing methods and teaching may differ, there is no question as to the results. We can tell when a voice has been properly placed when we hear it in the opera house, but there is perhaps one teacher out of a hundred who can correctly place a voice.

The test of teaching is the result. If the singer's voice improves, if it becomes easier to sing high and low notes, if the tone is rounder, clearer and more resonant, and produced with less effort, the pupil may be sure that the teacher is doing the right thing. One teacher may be able to teach one pupil to sing and fail with another. One method may suit one voice and be entirely unsuited to another. The question as to whether a singing teacher is improving a voice or ruining it is a very serious one and can only be decided by the pupil. The criticism of friends and outsiders is more often likely to be inaccurate and worthless than a help.

Some of the most "fashionable" singing teachers with the largest number of pupils are the most incompetent. Because one teacher acquires a reputation through the singing of a certain pupil, other pupils flock to him and expect miraculous results in a short time. The same teacher may fail entirely with all his other pupils and often does. It is a good thing to beware of singing teachers in general and to stick to a good one when found.

A City Lullaby.

Street car clangs e'er attend thee,
Automobile toots befriend thee,
Noisy steampipe slumber lend thee!

Sleep, my pretty one, sleep!
Squalling felines aid thy slumber,
Riveters thy sense encumber,
Whistles soothe thee, any number!

Sleep, my pretty one, sleep!
Hucksters crying lend thee shrillness,
Wagons rattling break the stillness,
Engines guard thee from an illness!

Sleep, my pretty one, sleep!
—Chicago Inter Ocean.

William Wheeler's Chicago Success.

William Wheeler, tenor, appeared as soloist in "The Creation" with the Apollo Club, Chicago, November 9. He was enthusiastically received and immediately re-engaged by the same club to sing in "Elijah," November 17.

The following press comments voice the sentiment of the Chicago public in regard to this tenor:

William Wheeler, of New York, appeared to interpret the tenor part. He disclosed the possession of a pleasant lyric voice and, like his colleagues, displayed a mastery of oratorio style.—Chicago Tribune.

Mr. Wheeler, who made his first appearance in oratorio in Chicago at this performance, sang the tenor music of "Uriel" with distinction, and disclosed a well trained voice of agreeable quality.—Chicago Examiner.

Wheeler was a distinct acquisition. His voice is vibrant and warm of the pure lyric category and he was alone in possessing the art of clear enunciation.—Chicago Journal.

Mr. Wheeler made a pleasant impression. His voice is of excellent quality and it carries well.—Chicago Record-Herald.

Mr. Wheeler, a newcomer to our concert halls, proved to be a valuable addition to the sparre ranks of competent oratorio tenors. His tone is of considerable weight, though not blatant, of good,



WILLIAM WHEELER.

healthy quality and of good range. He displayed musicianship in the ensemble bits and true oratorio style in recitative and aria.—Chicago Inter Ocean. (Advertisement.)

Musicians' Club Announcements.

Our new president, Walter Damrosch, was elected at the last regular meeting of the board of governors to succeed David Bispham.

"Bridge"—In response to several requests, it has been decided to have some evenings of bridge in the club rooms this season, for members and their guests. The first meeting has been arranged for Thursday evening, November 20, at 8 o'clock. Tickets, including refreshments, twenty-five cents each.

Composers' nights—The first of the series of composers' nights will take place at the club rooms on Tuesday evening, November 25, at 8 o'clock. This will be a recital of Ward-Stephens' songs. Soloists, Florence Hinkle, soprano; Arthur Philips, baritone.

Restaurant—The club dining room, in charge of "Toba," is open from noon until midnight. Special service and menu may be arranged for at short notice.

Annual concert—A new oratorio will be produced, under the direction and by the members of the club. The necessary expense of orchestra, hall music, etc., are guaranteed, and the entire proceeds will revert to our treasury.

Club House—The committee in charge of the task of locating a home of our own, is still busy and we may expect a definite report very soon.

BOARD OF GOVERNORS.

THANKSGIVING DINNER.

It is the desire of the House Committee to serve a "turkey dinner" in the club dining room on Thanksgiving evening, at 7 o'clock, at seventy-five cents per cover, provided a sufficient number of members signify their wish to come. The committee must know positively just how many will be present and only those who have applied for seats can be served. All reservations should be made before November 25. This is not a "club dinner," but for

the benefit of those who are away from home and those housekeepers who prefer to dine at the club rather than prepare dinner at home. Eva Emmett Wycoff, M. M. Hartford, Walter David, Grace L. Hornby (chairman), House Committee.

November 17, 1913.

Spooner's Singing Pleases in New Brunswick.

Philip Spooner the tenor, sang in New Brunswick, N. J., on Monday evening, November 10, this being his first appearance there. On the program with Mr. Spooner was Maximilian Pilzer, the well known violinist.

Mr. Spooner was in voice and mood to do his best work. So prolonged was the applause from the good

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sized audience after two of Mr. Spooner's numbers, that he was obliged to repeat them, besides adding an encore at the end of the same group.

The following press notices testify to the success of this tenor:

The concert at Brunswick Hall last evening was a brilliant success. Of the artists who appeared, Maximilian Pilzer, violinist, and Philip Spooner, too much praise cannot be accorded. The audience was intelligently and warmly responsive and encore was demanded and acceded to freely and quickly. Mr. Spooner has a voice of great range, power and pathos, and he has a pleasing personality.—New Brunswick Home News.

The musical entertainment given last evening by Maximilian Pilzer, the violinist, and Philip Spooner, the popular American tenor, surpassed any other entertainment of its kind ever before given in



PHILIP SPOONER.

this city. The music lovers who took this opportunity of hearing these artists were more than repaid.

The enthusiasm of the audience last evening cannot be described and the encores were numerous.

As Mr. Spooner rendered "I Hear You Calling Me," one could bear a pin drop as the audience seemed as in a trance.

It is the intention of the manager to have these two artists return to this city in the near future.—New Brunswick Times.

This was the program rendered:

Devil's Trill Sonata..... Tartini
Mr. Pilzer.

Minnelied	Ibrahim
Du Bist Mein Alles.....	Bradsky
Caprice Viennois.....	Kreisler
Capricciotto	Haydn-Burmeister
Valse Caprice.....	Pilzer
Questa O Quella (from Rigoletto).....	Verdi
Si Les Fleurs.....	Massenet
At Dawn.....	Cadman
I Hear You Calling Me.....	Marshall
Preislied from "Meistersinger".....	Wagner-Wilhelmj
Minuet	Beethoven
Caprice Basque.....	Sarasate
	Mr. Pilzer
Then You'll Remember Me (from Bohemian Girl).....	Balfe
Arioso (Cano) from Pagliacci.....	Leoncavallo
	Mr. Spooner
	(Advertisement.)

MacDermid's Compositions.

In the following list are a few of James G. MacDermid's compositions and prominent artists who have presented them:

Ninety-first Psalm	Marion Green
Behold What Manner of Love.....	Marion Green



JAMES G. MACDERMID.

In My Father's House Are Many Mansions.....	Paul Althouse
In My Father's House Are Many Mansions.....	Arthur Middleton
Heart o' Me.....	Mabel Sharp Herdien
My Love Is Like the Red, Red Rose.....	Mabel Sharp Herdien
If I Knew You and You Knew Me.....	Rosa Lutiger Gannon
If You Would Love Me (M.S.).....	John B. Miller
Sacrament	Hazel Eden Mudge
Sacrament	Ora Padgett Langer
Behold What Manner of Love.....	Ora Padgett Langer
Behold What Manner of Love.....	Arthur Burton
Behold What Manner of Love.....	George Nelson Holt
Behold What Manner of Love.....	Claude Warford
Ninety-first Psalm	Frank Oemsby
My Love Is Like the Red, Red Rose.....	Monica Graham Stults
Sacrament	Fredrica Gerhardt-Downing
Thou Wilt Keep Him in Perfect Peace.....	Grant Kimbell

Carita Sings.

Carita sings, the hours fly,
Above the listening stars bend nigh
To heed as on that night of old
When shepherds watched their lamps of gold
Beneath the glorious eastern sky.

Ah! happy we who can be by
To harken to such melody,
We know and need not to be told
Carita sings.

Now mount the notes serene and high,
Now sink in tenderest harmony,
Now like a mighty anthem rolled
From some great organ, strong and bold,
And now we laugh, and now we cry.
Carita sings.

—Boston Transcript.

"I play nothing but the most severely classical music," said the young woman. "Good idea," replied the young man. "People ain't so likely to 'get on' when you happen to muss up the harmonies."—New York Globe.

HAYDN'S "CREATION" SUNG AT CHICAGO.

Fine Performance by Apollo Musical Club and Assisting Soloists—Alice Nielsen's Recital—Boeppler Symphony Orchestra Concert—Bush Temple Conservatory Pupils to Appear in Piano Recital.

Chicago, Ill., November 15, 1913.

Haydn's "Creation" was given a revival, after ten years of silence, by the Apollo Musical Club, at the Auditorium on Sunday afternoon, November 9. Owing to the length of time since its last presentation, the oratorio was almost a novelty and the large audience was very enthusiastic over the work of the soloists and chorus. The soloists were Florence Hinkle, soprano; William Wheeler, tenor, and Herbert Witherspoon, bass. Mr. Wild gave a splendid reading of the score, and his chorus and singers never appeared to better advantage. The accuracy of pitch and the precision with which they sang showed careful drilling and thorough knowledge on the part of Mr. Wild. Miss Hinkle's singing of the soprano role was a real delight. She was in the spirit of her part every moment. The duets with Mr. Witherspoon were well sung and both of these artists showed themselves to be the sort of oratorio singers needed to give the full value to a work like the "Creation." Mr. Wild's reading of his part was excellent and he received well merited applause. William Wheeler was called upon to sing the tenor part after it was found that Morgan Kingston could not take the part. Mr. Wheeler disclosed

a small tenor voice of pleasing quality. The organ at the Auditorium is sadly in need of tuning and Edgar Nelson was at a great disadvantage while presiding there. Mr. Wild is in line for the usual congratulations for his painstaking work and the excellent results attained.

Dora Heyman, artist pupil of Della Thal, made her first appearance on the concert platform Sunday afternoon, November 9, at the Howard Theater. Miss Heyman disclosed real talent, and in each number of her program, after a pardonable nervousness in the opening number, showed splendid technic and a fine understanding of the meaning of each piece.

Rosa Olitzka gave her annual song recital on Sunday afternoon, November 9, at the Studebaker Theater, under the management of F. Wight Neumann. The theater was filled with friends and admirers of the operatic artist, who were enthusiastic over her interpretation of a program made up of German lieder and one group of English songs. Mme. Olitzka was in excellent voice and she certainly knows the German lied thoroughly. The enthusiasm with which each song was greeted made it necessary for the artist to add a number of encores.

Alice Nielsen appeared on Sunday afternoon at the Fine Arts Theater before a sold out house. Miss Nielsen's annual recital here has become an event that is eagerly looked forward to, and in this instance she did not disappoint her audience. Her program was excellent and she is a delightful singer. Miss Nielsen won instant success and has never been heard here to better advantage. Her voice has a peculiarly winning quality and she gives to each song its true value. Charles Strongy, one of the conductors of the Boston Opera Company, gave Miss Nielsen able support at the piano.

Esther Pearson, soprano, met with great success at Oshkosh, Wis., last week, and was immediately re-engaged to appear in concert at the First Presbyterian Church, November 23. After the first concert the pastor approached her and said the people had enjoyed her work so much that they desired to have her come back soon, so accordingly the date was set for November 23. She was re-engaged after her recital on October 21 to supply the program for the Elk Memorial Service at Kenosha, Wis., on December 7. On November 25 she will appear at Moreland, Minn., and on November 26, at New London, Minn. Another return date is in Ironwood, Mich., during the first week in January.

Congratulations from this office to Mr. and Mrs. Marx E. Oberndorfer, who were presented with an eight and one-half pound daughter last Monday, November 10, at 2 o'clock. The new born pianist lecturer will be known as Elizabeth Anne Oberndorfer.

Max I. Fischel will present at the Howard Theater, on Sunday afternoon, November 23, several of his artist

pupils. Those who will participate are Gertrude C. Bates, Adamae Parsons, Alfred Goldman, Carl Brelos and Herbert Kirschner.

In musical circles the most interesting news of the week was the announcement of the coming marriage of Mary Highsmith, one of Chicago's leading sopranos, to Dr. Joseph B. Lyding. The event will take place on New Year's Day, after which the artist will arrange for a wedding tour of about two weeks' duration, returning to fill a number of engagements in recital, oratorio and with orchestra, which have been booked for her by Ernest L. Briggs. Miss Highsmith plans to devote her future entirely to concert work, owing to her success in this work.

The Boeppler Symphony Orchestra gave its first concert on Sunday afternoon, November 9. The soloists were Mabel Sharp Herdien, soprano, and Isadore Berger, violinist. Mrs. Herdien was heard in the aria, "Ritorna vincitor," from "Aida." At the second concert of the season on November 13, the soloists were Rose Lutiger Gannon, contralto, and Franz Wagner, cellist. Mrs. Gannon sang the contralto aria from Ponchielli's "Giocanda." Among the future soloists to be heard at the Boeppler symphony concerts may be mentioned: Sopranos, Marie Sundelius Zendt and Dorothea North; tenors, John B. Miller, George L. Tenney and Tor van Pyk; baritones and basses, Marion Green and Hans Schroeder. Among the pianists there will be several well known Chicago artists, including several from the Mary Wood Chase School. Two soloists will appear at each Boeppler concert.

In addition to his engagement with the Chicago Symphony Orchestra in Milwaukee, William Hinshaw will have an appearance with the Minneapolis Symphony Orchestra in Minneapolis on November 23, a day preceding his engagement in Milwaukee. Ernest L. Briggs, who is booking his Central West engagements, announces that Edgar A. Nelson will appear with Mr. Hinshaw as accompanist at the Chicago recital.

In Evanston two women have entered the local musical managerial field. Rachel Busey-Kinsolving has started her season with a large attendance at the recital by Yvonne de Treville. The other impresaria, Mrs. Charles F. Dwight, opened her season with Luigi Gulli, who played before a rather scant house, even though Mrs. Dwight had made a special offer to her patrons that for every two tickets they would buy for the season they could bring a guest to the concert which took place on October 28.

At the fourth Sinai orchestral concert to be given Sunday evening, November 16, at Sinai Temple, Letitia Gallaher, soprano, will be the soloist. She will sing Micaela's aria from "Carmen" and a group of songs. The orchestra, under the direction of Arthur Dunham, will play the overture to "La Princesse Jaune," by Saint-Saëns; excerpts from "Tristan and Isolde," Wagner; "Danse Macabre," op. 40, Saint-Saëns; March "Slave," op. 31, Tschaikowsky. Mr. Dunham will render an organ solo beside conducting the orchestra. He will play "Evening Song," by Bossi.

Martha Maier, a pupil of Mrs. Theodore S. Bergey, will give a piano recital of German compositions before the Book Club of Bryn Mawr on Wednesday, November 19.

The following is an extract from the Minneapolis Journal of November 7, 1913:

Theodora Sturkow-Ryder, the pianist, gave yesterday afternoon the third of the excellent programs provided by the Thursday Musical Club. The talented artist who appeared with the Symphony Orchestra some time ago, had built for herself a recital program that fitted her individuality as interpreter and performer. The Arthur Foote Suite offered capital opportunities for her scholarly and powerful technic. . . . In the F sharp minor fantasia by Mendelssohn, she had a fine sense for its grace of outline and poetic spirit. . . . The Rhine-Baton sketches were played "con amore," the latter twice, in response to enthusiastic demands. . . . The closing numbers, Impromptu in F minor, and the March, op. 40—the latter in a beautiful arrangement by Mme. Sturkow-Ryder, who did full justice to the fanciful spirit of both. Many times recalled, the charming artist responded with an "Etude" of Poldini.

The Paulist Choristers, seventy-five boys and fifty men, Father William J. Finn, musical director, will give a concert Sunday afternoon, November 30, at the Studebaker Theater, under the management of F. Wight Neumann. Edgar Donovan, senior solo soprano of the famous Grace Church, New York City, will be the boy soloist.

Vida Llewellyn, the Chicago pianist, who is now in Berlin, played at a large reception given by Hugo Kaun recently. Miss Llewellyn was very well received on this occasion. She is also to appear as soloist with the Blüthner Orchestra in that city early in December.

May Doebling, pianist, and Arthur Slack, baritone, will give a joint recital Saturday afternoon, November 29 at Kimball Hall.

The first concert of a series of three by the Kneisel Quartet will take place next Sunday afternoon, November



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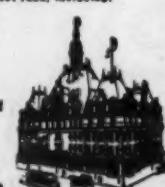
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Public Opera Performances for Pupils, Studebaker Theatre

23, at the Studebaker Theater under the management of F. Wight Neumann. The program will contain Mozart quartet, F major, No. 9 (Breitkopf & Härtel edition), Chadwick quartet, D minor, No. 5, and the Beethoven quartet, F minor, op. 95.

R R R
Allen Spencer, pianist, will give his annual recital at the Fine Arts Theater, Sunday afternoon, November 23. The program follows:

Allegro from toccata in G major.....	Bach
Gigue from ninth suite in G minor.....	Handel
Thirty-two variations in C minor.....	Beethoven
Prélude, fugue and variation.....	César Franck
(Transcribed from the organ score by Harold Bauer.)	
From Second Book of Preludes.....	Debussy
Brouillards (Fog).	
Ondine.	
Feux d'artifice (Fireworks).	
Impromptu, op. 142, No. 2, B flat major.....	Schubert
Bauerntanz (Peasant Dance), op. 24, No. 3.....	Glinka
Autumn Idyll.	Cyril Scott
Autumn, op. 36, No. 4.....	Moszkowski
Walderauschen (Forest Rustlings).	Liszt
Gnomenreise (Dance of Gnomes).	Liszt
Erlani Paraphrase.	Vetdi-Liszt

R R R
The faculty concert of the Sherwood Music School will be given in Assembly Hall, tenth floor of the Fine Arts Building, next Thursday evening, November 20, at 8 o'clock. Those who will participate are Herbert Kirschner, violinist; Matilda Heuchling, soprano; Georgia Kober, pianist; Geneva Johnstone-Bishop, soprano; G. Magnus Schutz, baritone, and Paul van Katwijk, pianist; Walter Keller and Arthur Fram, accompanists.

R R R
Karleton Hackett will give a lecture on the novelties of the Chicago Opera season of 1913-14 before the students of the American Conservatory, Saturday afternoon, November 22, at Kimball Hall. Jennie F. W. Johnson will sing two arias from "Don Quichotte," by Massenet, and Dorothy Hackett will present several illustrations from Février's "Moi na Vanna."

R R R
At the fourteenth artists' recital, given at the Frances W. Parker School, on Friday morning, November 14, Christine Miller, the popular contralto, gave the following program:

My Heart Ever Faithful.....	Bach
Green Bushes.....	Somerset Folk Song
Where the Bee Sucks (Shakespeare).....	De Arne
Bergere Léger (Eighteenth Century).....	Bergerette
Jeunes Fillettes (Eighteenth Century).....	Bergerette
Er, der herrliche von allen.....	Schumann
Nachtigal.....	Brahms
Der Schmied.....	Brahms
Widmung.....	Schumann
Frühlingsnacht.....	Schumann
He Shall Feed His Flock.....	Handel
Gae to Sleep.....	Fisher
The Sea (Wordsworth).....	Grant-Schaefer
Dedicated to Miss Miller.	McMillan
Written for and dedicated to Miss Miller.	
A Birthday (Rossetti).....	Whiting
The Children's Prayer.....	Max Reger
Bei'm Schneewetter.....	Max Reger
Schlecht' Wetter.....	Max Reger
Waldeinsamkeit.....	Max Reger

Miss Miller was assisted by Susie Ford, accompanist. The favorite contralto met with her customary artistic success and delighted her young and enthusiastic audience.

R R R
The Sunday concerts to be given on November 16 are: Louise St. John Westervelt, soprano, and Helen B. Lawrence, pianist, Fine Arts Theater; Josef Hoffman, pianist, recital at the Studebaker under the management of F. Wight Neumann; Melba and Kubelik at the Auditorium Theater, under the management of Wessells & Vogelzang; in the evening the Chicago Sunday Evening Club will furnish the program at Orchestra Hall. These concerts and recitals will be reviewed in this column next week.

R R R
Charles L. Wagner has just had a bona fide offer of \$3,500 for a New York concert for McCormack and he has refused it. Of course, Mr. Wagner wanted to be nice to the committee, so he told them the story of the man who went up to a darky and asked him if he could change five dollars, and he said, "I can't do it, boss, but I certainly do thank you for the compliment." Mr. Wagner has always the "mot pour rire," and beside being a popular manager poet, his sense of humor would be sufficient to bring joy to the most pessimistic artist. Yolanda Mérö, who is under the management of Charles K. Wagner, appeared in Winnipeg on November 6 and secured a return date for November 13. Quick work, to say the least.

R R R
Helene Koelling's recital, which was announced to take place at the Illinois Theater, on November 16, has been postponed to November 23 on account of the illness of Miss Koelling, who is obliged to remain in New York City a few more days before undertaking the journey.

R R R
Marguerite Easter will give a series of musical mornings beginning next Monday, November 17, at the Blackstone Hotel. Among the subscribers are Mmes. Cyrus H. McCormick, John J. Glessner, McGregor Adams, M. M.

Kirkman, Chatfield Taylor, Harry Pratt Judson, Herman Paepke, D. H. Burnham, Wallace L. de Wolf, Charles Dawes, Emerson Brush, Frederick W. Upham, F. R. McMullin, Levy Meyer, Bryan Lathrop and George Thorne.

R R R
Rose Lutiger Gannon, contralto, will be the soloist at the Boepple Symphony concert at the North Side Turner Hall, Sunday afternoon, November 16.

R R R
The Bush Temple Conservatory will give a piano recital next Thursday evening, November 20, at Recital Hall. Those who will participate in the program are Joe Wynne, pianist and pupil of Harold von Mickwitz, and Earle Eldred, violinist and a pupil of Guy Herbert Woodard. Lucille Wallace, accompanist, will preside at the piano. The program will be made up of the Chopin six études, Moszkowski concerto, op. 59, first movement, with Mr. von Mickwitz at the second piano; the minuet in A major, by Paderewski, and Moszkowski's concert study, op. 24. Mr. Eldred will play Caprice No. 13 and 14, by Paganini, Hubay's "Carmen" fantasy, and Wieniawski's "Souvenir de Moscow."

Richard Knott's Popularity.

Richard Knott, the popular Pittsburgh baritone, has an unusually busy season of private recitals and other public engagements before him.

Mr. Knott is also much sought after as a teacher and has more studio work than he can manage between con-



RICHARD KNOTT.

certs. He is therefore accepting only a limited number of pupils.

Gemunder Introduction Prices on Violin Strings.

The old and reliable firm of A. Gemunder & Sons, 42 East Twenty-third street, New York, have issued a leaflet announcing special "Introduction Prices" for their violin strings. The leaflet says:

We are very desirous to have every violinist test our various grades of violin strings, and have therefore concluded to give an assortment of our strings at greatly reduced prices in order to give those violinists who wish to test really choice strings an opportunity to try all of our various grades, and in this manner be able to select the strings that are suitable for their instruments, and order the selected strings from us in the future, thus becoming one of our permanent string customers.

There follows a full description and name of the four strings, with number of lengths, price in quantities, etc. With reference to the important G string they say:

All violin G strings listed below are our own make and guaranteed not to rattle or buzz. They are wound on a machine of our own invention, the same being put in motion by hand, and the spinner always has the tension of the wire and string under his control.

Most all strings sold by music houses in general are factory made; that is, the string is put on a machine by a girl, the wire attached and the machine set in motion by steam or electricity. Now, should the string stretch while it is being spun it will rattle a few days after being placed on the violin; the dealer may possibly exchange the rattle for another, but the chances are that the result will be the same. Jobbers who supply dealers will not pay for strings wound by a hand machine; therefore, all violinists should avoid such strings and deal direct with the makers.

It seems like a good idea to ask fellow violinists or friends to combine with an intending purchaser and get a complete assortment at these greatly reduced prices.

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Irma Seydel with Philadelphia Orchestra.

The accompanying snapshot pictures Irma Seydel, the Boston violinist, and Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra.

Miss Seydel recently appeared as soloist with the Philadelphia Orchestra and won from the press of that city the following encomiums. Unfortunately not all the representatives of the press were able to be present, as there was a strong counter attraction at the Opera the same evening in the person of Titta Ruffo:

Miss Seydel played Vieuxtemps' concerto No. 4, D minor, in three parts, for violin and orchestra, showing wonderful execution and precision, and won not only the applause of the audience, but the prompt recognition of the orchestra players as well. She given more than ordinary promise for the attainment of the highest excellence among female violinists. She has received her entire musical education in America, and this may account for the originality of her interpretation, which shows a most careful study, as well as a fine musicianly instinct.

Irma Seydel, who played the D major concerto of Vieuxtemps, was interesting not only owing to her youth and evident precocity, but from the admirable rendition of the concerto as well. Possessed as she is of fine technical equipment, an exceptionally good tone, accurate intonation and considerable breadth of style, Miss Seydel promises to become an artist of extraordinary qualifications. She is a New England girl, who has been studying abroad, where she appeared successfully with orchestra in concert. Her encore was especially suited to the requirements of an audience of the type she appeared before and was Schumann's "Traumerei."—The Philadelphia Record, November 6, 1913.

Irma Seydel, a violinist, appeared in the second number on the program, the difficult Vieuxtemps concerto No. 4 in D minor, for violin and orchestra, and proved herself an artiste of distinct charm. She demonstrated her ability in the introduction, established herself quite firmly in the adagio religioso and was given great and thoroughly appreciative applause in the finale.—The Philadelphia Inquirer, November 6, 1913. (Advertisement.)

Recitals Under Direction of May Porter.

At the first of a series of recitals by individual members of the Cantates Chorus, of Philadelphia, of which May Porter is director, given on Tuesday evening, November 4, in the assembly room of Phillips Brooks School, Elizabeth C. Bonner, contralto, was the soloist. Doctor John B. Becker, tenor, and Ralph P. Lewars, pianist, assisted. The large audience present showed throughout its appreciation of the following excellent program rendered:

Novelette in F.....	Schumann
Ralph P. Lewars.	
Aria, Ah mon fils, Le Prophète.....	Meyerbeer
Elizabeth C. Bonner.	
Orpheus with His Lute.....	Sullivan
Dr. John B. Becker.	
The Cry of Rachel.....	Salter
Elizabeth C. Bonner.	
The Lark.....	Balakireff
Ralph P. Lewars.	
Tod und das Mädchen.....	Schubert
Still wie die Nacht.....	Bohn
*enz.....	Hildach
Elizabeth C. Bonner.	
Tender Ties.....	Delbrück
In the Garden.....	Hawley
A Love Sonnet.....	Thome
Dr. John B. Becker.	
June.....	Beach
Indian Summer.....	Cadman
A Birthday.....	Woodman
Elizabeth C. Bonner.	

The next recital of this series will be given Tuesday, December 2, by Emma Hudson Macool, soprano, and Ida Altshuler McGirr, contralto, assisted by George E. Emes, baritone. The Cantates Chorus will be heard in concert at the Drexel Institute of Arts and Sciences on Thursday evening, December 11, assisted by the University Male Quartet, 1911-1912, which includes Dr. Maxwell J. Lick, first tenor; Dr. Francis C. O'Neill, second tenor; David V. Griffin, first bass, and Dr. Percy P. Parsons, second bass.

Piano Recital by Fiqué Pupil.

Katherine Maguire, a pupil of Carl Fiqué, the well known Brooklyn teacher, was heard in a piano recital on the evening of November 15 at Memorial Hall, Brooklyn. She showed talent and a well grounded schooling. While her program was by no means an easy one, it was well within her grasp and it was made apparent that she has a good control of the keyboard and also that the power of expression is not lacking. Moreover Miss Maguire possesses a charming personality which added to the enjoyment of the evening.

The recital began with Grieg's A minor concerto with the orchestral accompaniment played on a second piano by



LEOPOLD STOKOWSKI AND
IRMA SEYDEL

shows a most careful study, as well as a fine musicianly instinct.—The Philadelphia Press, November 6, 1913.

Carl Fiqué. This was followed by two Brahms numbers, a rhapsody and the Scotch Intermezzo. Perhaps the young pianist was heard to best advantage in Schumann's "Symphonie Etudes."

Her program contained a Chopin group consisting of a scherzo, a ballade and a polonaise, and as a final group Fiqué's scherzo, arabesque by Debussy, a Liszt etude, a serenade by Rachmaninoff and the Liszt transcription of "Isolde's Death."

Miss Maguire was assisted by Lillian Brown, contralto.

STERNER'S INSTITUTION WINS HONORS.

New York School of Music and Arts Gives Special Matinee
Concert at Wanamaker Auditorium—Vocalists and
Members of Faculty Participate.

A matinee concert open to the public was given by the New York School of Music and Arts (Ralph Leech Sterner, director), at Wanamaker Auditorium, November 12, to an audience which was most attentive. The concert was in most respects a duplicate of the one given the previous week in Carnegie Hall, which was reviewed at length in the columns of the MUSICAL COURIER.

Eunice Cravens, pianist, and Muriel Guy, violinist, united in the opening Brahms dance, followed by Sara Reddy, whose enunciation is admirable. Harold A. Fix, of the faculty, played brilliant piano solos by Chopin and Liszt, showing individuality. Hannah Timmins again pleased

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with her personality and high voice. Gertrude H. Wilson sang expressively, and the sympathetic appearance and voice of Belle McKinlay won applause. High and clear is Ramee Rivas' voice, and tenor Frederick Maroc has ambition. Arline E. Felker has dramatic instincts and much promise, as has also Rae Coelho, a young girl of typically Spanish appearance. She accomplished the difficult feat of singing the Mozart "Magic Flute" aria in the original high key of F, reaching extreme high tones above the fourth line; she sang an encore. Lillian Brandon won close attention, Edith Strangman sings with expression, and every singer had that greatly desired clearness of enunciation which is so greatly appreciated by audiences. Helen Wolverton played good accompaniments, and following the concert many congratulations were showered on Director Sterner. Flowers were sent the participants.

Bachaus Today.

Wilhelm Bachaus, pianist, will be heard in recital in Aeolian Hall this afternoon, Wednesday, November 19, in the following program:

Overture from twenty-ninth cantata.....	Bach-Saint-Saëns
Sonata, op. 111, in C minor.....	Beethoven
Fantaisie, op. 13, in C major.....	Chopin
Waltz, op. 34, in A flat.....	Chopin
Three studies, op. 25, in A flat, F minor, F major.....	Chopin
Three mazurkas, op. 50, in A minor, A flat, F sharp minor.....	Chopin
Nocturne, op. 55, No. 2, in E flat.....	Chopin
Polonaise in A major.....	Chopin
Scherzo in C sharp minor.....	Chopin
Twelfth Hungarian Rhapsody.....	Liszt

The Finnish composers, Sibelius, Järnefelt, Palmgren and Melartin, were the composer list for a concert given in St. Petersburg by the singer Dagmar Parmas and pianist Kosti Vechanen. Sibelius was the only one formerly known in the Russian capital, his piano solo pieces, "Serenade," "Caprice" and "Der Hirt," finding place in this concert. Palmgren's songs were "Drömvisa" and "Majvisa," his piano pieces "Schwan," "Die Libelle" and "Mainacht." Järnefelt had the songs "Skymning," "Titania" and "Sol-sken." Melartin "Christkindlein's Wiegenlied" and "Serkkan häämätkä." The local critics welcomed the music in generally cordial terms.

PARLOW IN BROOKLYN.**Celebrated Violinist Wins Favor at Academy of Music.**

With Kathleen Parlow as soloist, the New York Symphony Orchestra gave its second young people's concert at the Academy of Music in Brooklyn on Saturday afternoon, November 15. The famous violinist who made her first appearance of the season in Greater New York on that occasion has improved her art and broadened out considerably since her last concert here. Last Saturday she was heard in Bruch's D minor concerto, which she played with her usual good taste and with exquisite feeling, and leaving nothing to be desired on the technical side. Her bowing is remarkably sure and her fingering flawlessly accurate. Added to this equipment, she has an unusual degree of temperament. Her audience was won from the start and she received a true ovation at the end of the concerto, although she refused to give an encore.

The orchestra was heard in Saint-Saëns "The Spinning Wheel of Omphale," the "Procession of Pilgrims," from Berlioz's "Harold" symphony; Enesco's "Roumanian Rhapsody," No. 1, and a trio by Beethoven, for oboe, clarinet and English horn also was played by Messrs. Labate, Langenus and Gerhardt. Before the concert the conductor of the orchestra took it upon himself to explain to his audience the significance of the oboe and the viola. The audience did not seem to be unduly alarmed.

Mrs. Harcum's Musicales.

Edith Hatcher Harcum's musicales, given in her attractive Bryn Mawr studio, Bryn Mawr, Pa., are proving a source of great pleasure to many music lovers.

On Monday evening, November 10, Mrs. Harcum presented Gertrude Hoine Gregor, a pianist from Indianapolis, Ind., who is assisting her in her teaching at the Shipley School.

Mrs. Gregor spent two years in Vienna, studying with Leschetizky. She comes to Bryn Mawr from Valparaiso University, Indiana, where for two years she had been a teacher of piano.

She has been heard in concert in the Middle West, but this was her first appearance in the East.

Among the numbers of her program which excited the most interest were a group of compositions by Leschetizky, which she had studied with the composer.

Mrs. Harcum has many talented pupils, whom she expects to present at these musicales during the winter.

Later in the season she is to appear in concert in New York, Philadelphia and throughout the South.

Von Sternberg's Activities.

Constantin von Sternberg, director of the Sternberg School of Music, Philadelphia's leading school of music, is one of the "Quaker City's" most active musicians. This school of music has a branch in Reading, Pa., where by



CONSTANTIN VON STERNBERG.

insistent requests Mr. von Sternberg has been compelled to devote each Friday to teaching.

On Wednesday afternoons Mr. von Sternberg also has a class in Carnegie Hall, New York.

Katharine Goodson's Recital.

Katharine Goodson, the distinguished pianist, arrived on the Cedric on November 14, and left for Canada and the West. She will give her New York recital at Aeolian Hall on December 9.

Serato Coming Next Season.

Arrigo Serato, the famous Italian violinist, has been engaged by Manager Annie Friedberg for a tour of the United States during the season 1914-15.

YOLANDA MÉRÖ'S RECORD.

Captures Winnipeg and Is Engaged to Reappear There a Week Later—Called "World's Greatest Woman Pianist."

From far off Winnipeg, in Canada, comes the account of a record established by Yolanda Mérö, the brilliant Hungarian pianist, who scored so decisively with the public and the critics that she was engaged on the spot for a reappearance exactly one week after her initial appearance there. One of the Winnipeg papers calls her "the world's greatest woman pianist," and says furthermore, "this re-engagement is the result of strenuous efforts on the part of Messrs. McKenna and Metzler, who, after hearing this wonderful woman play on Thursday night, and receiving numerous requests yesterday morning for her reappearance from people who heard her, got in touch with her manager, and succeeded in getting cancelled one of her Western appearances in order to have her play here next Thursday night. Never in the annals of concert giving in this city has the demand for a return appearance of an artist been so great that another date had to be cancelled in order to give Winnipeg music lovers what they wanted."

The concert which netted such distinguished success for Mme. Mérö was given in conjunction with Alice Nielsen. The enthusiastic notices bestowed by the press on the pianist were as follows:

Yolanda Mérö proved herself a complete master of the piano and won the unstinted admiration of her audience. Her rendering of Liszt's rhapsody (with original cadenzas) was a particularly fine bit of execution. Her playing was genuinely delightful. She has the true musical temperament, and plays with such fine expression and feeling that one is irresistibly charmed. Mme. Mérö was rapturously encored after her every appearance, and graciously responded to each recall.—Winnipeg Telegram, November 7, 1913.

Great as was the pleasure afforded by Miss Nielsen, it was quite evident that she did not eclipse her companion artist, Mme. Mérö, in the favor of the audience. Even before she struck a note, this great pianist made a most favorable impression with her beautiful countenance, in which are plainly revealed a fine intellect and a great soul. Her playing took her hearers by storm. Two great characteristics of her work became evident at once—qualities that are seldom found in such abundance and so admirably balanced, these are beauty and strength. This young woman can produce at will a volume of tone that would do credit to any of the great pianists of the stronger sex. At the same time she never forgets that beauty must always prevail over mere force, the result being that one rarely hears a note that would offend the most sensitive ear. Her tone, in fact, is a never failing delight. While this is partly due to her feeling for beauty, it is made possible by a technic that is wonderfully clear, fluent and facile. Her interpretations indicate most careful study, though there is an appearance of spontaneity in all her playing, which is due to her exceedingly musical temperament. She has her own ways of doing things and her evident strength and depth of character enforce the conviction that her ways are right. She is, indeed, a very great artist. . . . With her exceedingly clear and brilliant playing of Vogrich's "Capriccio Staccato" she set the audience on fire with enthusiasm. She has a rare facility in octaves, hence her wonderful success with a study by Agghazy. In this she poured forth a veritable flood of tone, and played throughout with fire and energy. . . . The player's greatest effort was one of Liszt's rhapsodies. Lightness and power here appeared in the fullness of their effectiveness and admirable ease and freedom characterized the whole performance.—Free Press News Bulletin, Winnipeg, November 7, 1913.

Conceding the popularity of Miss Nielsen, her beauty of person and her piquant style of vocalizing light music, it must be emphatically stated that the chief honors of last night's recital fell to Yolanda Mérö, the Hungarian pianist.

Her technical skill is amazing, and her touch ranges from the thunderous power of Paderewski to the delicate singing embroideries of De Pachmann. She played the Liszt rhapsody with wonderful facility. The Magyar fire was there, eliciting a storm of approval seldom heard in our concert hall. Of course, the charming little lady had to respond.

Mme. Mérö has magnificent technical skill; she has dived below the troubled waters of mere virtuosity to grasp the pearls of poetry in the depths.

This was clearly and delightfully shown in the trio of capriccios placed in juxtaposition with each other, composed by Mendelssohn, Brahms and Vogrich. Brilliantly performed, with the contrasts in mood, style and form well nigh perfectly crystallized, there was apparent in each number a shade of poetic feeling, an undercurrent of emotion commonly called temperament, enhanced in the present instance by the personality of the performer herself. And Mme. Mérö has a well defined individuality.

Debussy's elusive music, "Clair de Lune," was principally all "impression," but a tremendous octave study by Agghazy had nothing "hazy" about those enormously difficult scale passages, which those steel like fingers manipulated with the consummate ease of a great pianist.—Winnipeg Tribune, November 7, 1913.

(Advertisement.)

Voices of the Past.

[From London Truth.]

The reasoning sounds plausible, but I doubt all the same if a new Beethoven symphony would make a very great effect. Even if it were one by Beethoven himself which had lain hidden all these years, I question if it would produce a very powerful impression today. It might be fine enough in its way—as great as the "Eroica," or the G minor, the seventh, or the ninth—but it would tell of the past, not of the present, and as such its appeal would be less potent than that of music infinitely inferior, but written by a composer of our own age. It seems to be decreed that whether the music of one age be greater or less great than that of another, it must, at

any rate, be different. I can imagine a skillful modern composer, dowered with Stevenson's gift of the sedulous ape, penning a single movement, or even a whole work, which might pass easily enough for one by Beethoven. But its effect would be almost nil, not only because it would lack the essential ingredient of sincerity, but also because it would speak the language, not of the present, but of the past.

The greater part of all that the greatest masters of the past have written, from Bach downward, may be said to have disappeared already for all practical purposes. It is, indeed, remarkable how very few works, even of the greatest, still survive, and in the case even of these it is probable that custom and authority have a great deal more to do with the matter than is generally supposed. Perhaps this helps to explain why lost works of great composers which have come to light in after years almost invariably fall utterly flat. Let not younger composers imagine, therefore, that by modelling themselves on Beethoven or Schubert they can achieve the successes of these masters. Even if they could succeed in writing music as good as theirs, it would not produce the same effect. Each generation must speak to its contemporaries in the language of its own day.

Beethoven's "Fidelio" at New Haven.

Much interest has been aroused by the present undertaking of Louis Bauer, the operatic impresario and basso, late of the Cologne Opera, under whose supervision a performance of Beethoven's "Fidelio" will be given at New Haven, Conn., next Sunday evening, November 23.

Mr. Bauer has received much encouragement from American musicians in favor of his enterprises. Horatio Par-

A CONTRALTO RECITAL.

Singer with European Experience Appears in Program of Song.

At Aeolian Hall, New York, on Friday evening, November 14, 1913, Mrs. Lilian Birmingham, a contralto who has had considerable experience in Paris and London both as a student and as a concert singer, gave a vocal recital in which she demonstrated not only the natural beauty of her voice, but also her command of four languages. Her program was altogether admirable. It showed off her voice to the best advantage throughout an extensive range and the compositions were well contrasted in rhythm, style and tonality.

The audience manifested a keen interest in Lilian Birmingham's work, and some of the numbers had to be repeated. The singer was the recipient of many floral tokens. The complete program follows:

Aria from "Mitrane".....	Rossi
La Vie.....	Haydn
Der Lindenbaum.....	Schubert
Geheimes.....	Schubert
Aus die Ostlichen Rosen.....	Schumann
Stille Sicherheit.....	Franz
Nachtgang.....	Strauss
Drei Zigeuner.....	List
Waltraute scene from "Die Götterdämmerung".....	Wagner
Sous les branches.....	Massenet
L'heure d'aurore.....	Holmes
Les papillons.....	Chausson
Que je t'oublie.....	Luckstone
Five songs from the Legends of Yosemite.....	H. J. Stewart

Great Chief of the Valley.

The Lost Arrow.

Spirit of the Evil Wind.

White Waters.

Spirit of the Waters.

Oscar Saenger at Century Opera House.

Every Tuesday night this well known teacher may be seen at the above house, listening with the keenest interest to the work of the artists, for almost invariably some one, or more, of the cast is from his studio. To a writer for this paper, who sat with him recently, he said: "This is the greatest delight of my profession. To work out a role in the studio is one thing and quite another to see it actually portrayed in its proper setting with all the paraphernalia of scenery and costumes and with the added inspiration and impetus supplied by the audience. It is quite impossible save by actual experimentation, to judge adequately of the influence the audience may exert over the artist, which in its turn determines what effect the artist will produce upon the audience. The gifted one intuitively feels the pulse of his audience and responds to it, thus constituting himself their medium of emotional expression and such an one holds his audience 'in the hollow of his hand.' To watch these young artists develop this power, to see how they carry themselves 'under fire,' is my greatest pleasure."

Many artists now singing in opera in various parts of the world are products of Oscar Saenger's studio.

Essex Quartet Scores in Vaudeville.

Theatergoers of Newark N. J., had the opportunity last week of enjoying one of the best headliners introduced at the Proctor Theater in that city for a long time. The Essex Quartet, composed of four Newarkers, and all former pupils of Florence Mulford, contralto, of the Metropolitan Opera Company, scored a decided success. It being their home city, an unusually enthusiastic audience greeted them at each performance, but notwithstanding this their singing was delightful.

Dressed to represent the Colonial period, the quartet opened its program with several old songs which are ever popular, such as "Just a Song at Twilight" and "Drink to Me Only with Thine Eyes." Irma Harrison, soprano, contributed a solo and Helen Moulton, contralto, and Robert Bartholomew, tenor, were heard in a pleasing duet; Malcolm Corlies is the baritone. All showed their splendid training and deserve much credit for the success they attained. Mr. Bartholomew is the manager for the quartet.

The "Academic Festival Overture" is in reality a fantasia on student songs. Brahms was fond of these pieces, and on occasions when they were sung at social festivities he would join in lustily and with much enthusiasm. The instrumentation of the overture is as follows: two flutes, piccolo, two oboes, two clarinets, two bassoons and double bassoon, four horns, three trumpets, three trombones and tuba, three kettledrums, bass drum, cymbals, triangle and strings.—Program Book of the Chicago Symphony Orchestra.

"She did the mad scene very well."

"All primed for it. She had just been going over the meager receipts in the box office."—Pittsburgh Post.

MELSA The Violin Player

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ker in a letter to Bauer, says: "I am heartily pleased to learn that we are to have a performance of 'Fidelio' in New Haven, and wish you much success both artistically and otherwise, in the undertaking."

The cast for the performance next Sunday evening will be as follows:

Lenore.....	Christine Langenhahn
Marzelline.....	Alice Haesler
Florestan.....	George Dostal
Don Pizarro.....	W. Bachenheimer
Don Fernando.....	H. Meysenheim
Jacquino.....	R. Koch
Rocco.....	Louis Bauer
Conductor.....	Walter Golde
Stage Manager.....	Louis Bauer

Walter Golde, who will conduct the performance, is the young German-American composer and pianist, who has but recently returned from Vienna, where he won considerable recognition by his exceptional talent.

Petted Daughter—They asked me to play at Mrs. High-ups this evening, and I did, but—"

Fond Mother (proudly)—Were not they entranced?

Petted Daughter—Hum! When I played "A Life on the Ocean Wave" with variations, half of them left the room.

Fond Mother (ecstatically)—That is wonderful! They must have felt seasick.—St. Paul Dispatch.

RUBINSTEIN CLUB MUSICALE.

Active New York Society Opens Its Season with an Attractive Program at the Waldorf-Astoria Hotel.

At the first musicale this season given by the Rubinstein Club of New York in the Astor Gallery at the Waldorf-Astoria, Saturday afternoon, November 15, Lillian Blauvelt, soprano; Alan MacWhirter, Scotch baritone, and Ethel Leginska, English pianist, furnished the following numbers:



ETHEL LEGINSKA.

Leginska, English pianist, furnished the following numbers:

Etude in C minor, Op. 10.....Chopin
Prelude in D flat.....Chopin
Left hand study.....Rubinstein

Ethel Leginska.

Irish folksongs—
Little Mary Cassidy.....arr. by Arthur Somervell
Over Here (Famine Song).....arr. by Charles Wood
A Ballynure Ballad.....arr. by Herbert Hughes

Alan MacWhirter.

Balatella—Aria from I Pagliacci.....Leoncavallo
La Campanella.....Mme. Blauvelt.

Liszt
Ethel Leginska.

Scotch folksongs—
Lizzie Lindsay.....arr. by Malcolm Lawson
The Earl of Moray.....arr. by Malcolm Lawson
The Laird o' Cockpen.....arr. by Alfred Moffatt

Alan MacWhirter.

Cherry Ripe.....Horn
Air de Rodelinda.....Handel
O Wüss Ich doch.....Brahms
Will Niemand Singer.....Hildach

Mme. Blauvelt.

Arabesques on the Blue Danube Valse.....Schuls-Everly
Ethel Leginska.

Old English folksongs—
As I Walked Thro' the Meadows.....arr. by Cecil Sharp
The Foggy Dew.....arr. by Cecil Sharp
O Sally My Dear.....arr. by Cecil Sharp

Alan MacWhirter.

Bolero—Sicilian Vespers.....Verdi
Mme. Blauvelt.

Mme. Blauvelt came down from Montreal for the express purpose of appearing at this musicale, and was obliged to return early in the evening. This charming American soprano, seemed never to have been in better voice. Each of her numbers was received with a warmth which left no doubt as to the appreciation of the Rubinstein Club and their guests of the quality of the work presented and their pleasure therefrom.

Alan MacWhirter is a young Scotch baritone, son of the artist of that name. This was his first appearance before a New York audience, and from his reception it would seem that his successes in England and his native country were to be repeated here. He sang three groups of folksongs—Irish, Scotch and Old English—in such a manner as to show himself thoroughly at home in this particular field of song. In every instance his voice lent itself admirably to the demands of the songs presented.

Ethel Leginska, the young English pianist, has previously played before New York audiences with great success.

Her exceptional technic, beauty of tonal color, poetic interpretations, and decided temperament promises much for the future of this young artist.

Bidkar Leete played sympathetic accompaniments.

The musical program, however, was not the only success of the afternoon. There was a brilliant and enjoyable social side due to the untiring efforts and capability of the president, Mrs. William Rogers Chapman, and her coterie of able women and delightful hostesses.

This progressive organization aims to present one young American artist at each musicale; also the best available artists will be secured for each musical function, and as far as possible those widely known will be introduced.

Three evening concerts will be given in the grand ballroom of the Waldorf-Astoria, Tuesday evenings, December 9, February 24 and April 24.

Six musicales with collation in the Astor Gallery will occur on the third Saturday of each month, November 15, December 20, January 7, February 21, March 21, April 18.

Artists under negotiation for appearances with the Rubinstein Club are Reimers, Lucrezia Bori, Julia Culp, Edouard Clement, Katharine Goodson, Cordelia Lee, Alice Verlet, Ottolie Metzger, Lillian Blauvelt, Alma Gluck, Nina Morgana, the Flonzaley Quartet and others. Announcements will be made two weeks before each concert stating definitely the artists who will appear.

At the next musicale, Emilio de Gorgorza, baritone, and Cordelia Lee, the young American violinist, are to appear.

The following are the officers and directors of the Rubinstein Club:

Mrs. William Rogers Chapman, president; Mrs. Eugene Hoffman Porter, Mrs. Samuel J. Kramer, Mrs. Samuel

EGAN'S ENTHUSIASTIC RECEPTION IN BROOKLYN.

Popular Irish Tenor Attracts Large Audience to the Academy of Music.

Enthusiasm was rife at the Brooklyn Academy of Music, on Sunday evening, November 16, when Thomas Egan, the



THOMAS EGAN AS CANIO IN "PAGLIACCI."

Irish tenor, assisted by Lilian Breton, dramatic soprano; Anna Maria de Milita, harpist, and John Reilly Rebarer, pianist, presented this program:

Piano solo, prelude.....MacDowell
Mr. Rebarer.

Aria—
Prayer, La Tosca.....Puccini
Good Bye.....Tosti

Lillian Breton.
Harp, Marche Triomphale of King David.....Godefroid

Miss de Milita.

Songs—
Has Sorrow Thy Young Days Shaded.....Request
The Minstrel Boy.....Moore

Thomas Egan.
Harp solo, Irish Airs.....Miss de Milita.

Songs—
Berger Legere.....J. B. Weckerlin
Ein Schwan.....Grieg

Ario, O Paradiso, l'Africana.....Meyerbeer

Thomas Egan.

Songs—
Ich Liebe Dich.....Grieg
At Parting.....Rogers

Lillian Breton.
Piano solo, Valse A flat.....Nicholas Rubinstein

Mr. Rebarer.

Songs—
Fainne Geal An Lea.....Gaelic
Molly Bawn.....Lover

Eileen Alanna.....Thomas

Thomas Egan.

Duet, Aida.....Mme. Breton and Thomas Egan.

Vivaldi.

So spontaneous was the admiration evoked by the tenor that the audience, composed to a great extent of his compatriots, were not always particular about allowing the singer to finish his selection before showing its tumultuous approval. Encores were demanded and liberally given.

Mr. Egan's voice possesses that warm sympathetic quality which makes it so adaptable to the rendering of the Irish songs, with their varying pathos and humor. And the tenor understands how to use it. His capability in other fields of interpretation was also shown in his renditions of the aria "O Paradiso" ("l'Africana"), Meyerbeer, and in his duet from "Aida" with Mme. Breton.

The assisting artists each received due share of deserved applause and responded graciously to encores demanded.

A St. Louis man has written a grand opera in which nobody is poisoned, stabbed or betrayed. That must be an eugenics opera.—Cleveland Leader.

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Violin
Virtuosa



MME. DE RIGAUD'S VOICE METHOD.

Her Concise System of Teaching, Which Greatly Lessens Time of Study—Voice Development by Correct Conception—Practical Explanation of the Vocal Mechanism Easy to Understand and to Follow—Valuable Hints for Repertoire Study—Testimonials, Letters, European Summer Course and Pupils' Debuts, 1914.

In Mme. de Rigaud one meets a quiet, unostentatious lady, who, although one of New York's busiest producers of vocal artists, keeps on in the classical, even tenor of her way, allowing her pupils to show the results of her remarkable system of voice treatment rather than by heralding her own ability.

"Results are the best testimonials," this worthy teacher was recently heard to remark, and in opera, concert and oratorio staunch "results" of the De Rigaud method are to be found.

Uncommonly fortunate in her artistic training, her musical equipment would be hard to surpass, for Ole Bull was Mme. de Rigaud's teacher of the violin, the royal music director, Breunung, and Clara Schumann of the piano, and Disconzi—later Mme. Schroeder-Hanftaengl, the famous Mozart exponent, of voice.

And to this may be added the extraordinary training of an unusual musical atmosphere, which she enjoyed in her own home, until her eighteenth year. Mme. de Rigaud's father was a member of the committee of the Rhenish music festivals, held once each year in either Aix-la-Chapelle, Cologne, or Düsseldorf, and his duties consisted chiefly in determining which artists should appear at these festivals. Upon their arrival in Aix-la-Chapelle his home was always hospitably thrown open to these artists. Thus Mme. de Rigaud became intimately associated with such great musical people as Ole Bull, heretofore mentioned, Franz Liszt, Rubinstein, Sarasate, Mme. Patti, Mme. Schumann, Joachim, Mme. Lucca, the Rapoldis, Mme. Fillunger, Mme. Essipoff, Janote, Willy Hess, then a "Wunderkind," and his sister Johanna.

It was Mme. Lucca who detected unusual musical and mimical talent in Mme. de Rigaud, then a little five year old. She amused herself by placing the child on top of the piano, trying to make her imitate her singing and acting, while some great pianists played the accompaniment. And the performance must have been satisfactory, if judged by the hilarity of the onlookers.

Mme. de Rigaud's memory is filled with amusing, as well as serious, incidents which happened during the stay of the several celebrities. Sarasate, for instance, was notably absentminded and preoccupied whenever the genius of composition touched his mind. Sometimes this occurred during his morning ablutions. He would then become utterly unconscious of outside matters, grab the water pitcher and pour the contents over his head, humming the new air all the while as the water splashed to the floor and submerged rugs and carpets. Because the artist ruined in this way a costly hand painted ceiling below his room, he was on a succeeding visit lodged on the ground floor. Unaffected by the change, he went on humming and composing and dousing himself with water, utterly unmindful of whether he spoiled a ceiling or flooded a cellar.

It was also at Mme. de Rigaud's home that Rubinstein paid the famous compliment to his colleague, saying: "I am but a child as compared with Liszt."

Mme. de Rigaud also relates the following:

"One morning when it was time to attend orchestra rehearsals and it had already become quite late Liszt was not to be found, and examining his room, we saw his bed had been untouched. After searching everywhere, my father, who knew Liszt's almost fanatic religiousness and his particular love for our beautiful old cathedral (built in the ninth century), went there to look for him and saw him prostrate as one crucified, on the cold marble floor, where he had spent the greater part of the night and morning. That same evening, Liszt created such outbreaks of enthusiasm by his divine playing that the audience insisted on his stepping down from the podium and walk through the aisles, where the ladies had spread their white ermine wraps as rugs for him."

It is in the vocal field of art that Mme. de Rigaud has been particularly successful. Some of the fundamental principles of what she considers to constitute a well trained voice are herewith given:

"A correct and unfailing mental conception of the vocal mechanism. Perfect control of every part of the breathing apparatus. An even legato scale, from top to bottom of the voice, without weak tones or evidence of registers. Bril-

liancy of resonance (tonal carrying power). A sympathetic quality. A perfect messa di voce, which means swelling of any tone from pianissimo to forte and back to pianissimo. Sufficient flexibility to meet all demands of a suitable repertoire. The distinct pronunciation of text in at least two languages. An ear capable to hear not only pitch, but also the different shades of intonation."

"My pupils know why," says Mme. de Rigaud, "for I place the greatest importance on mental conception. Unless the vocal idea is grasped, the result cannot be right. Even one technical fault will hamper the whole voice mechanism. My method allows of no strain and reaching for high tones. With pupils of average intelligence, I guarantee the placement of the voice in three months."

The pupil ought to feel a decided gain and progress after each lesson, or he or she is justified in doubting the teacher's efficiency. A good and convincing proof of the teacher's ability is, when after twenty or thirty lessons, the pupil is able to detect any technical vocal fault in another singer, to point out the cause of it and suggest the right remedy.

Mme. de Rigaud assures absolutely correct voice placement, even register and easy unrestrained singing throughout the range. Italian, French, German, English and Spanish are languages with which this able teacher is equally familiar. During the winter season, she teaches in New York at "The Eind Linlaugh," 2647 Broadway. In the summer, however, she was persuaded by Mme. Langendorff, formerly leading contralto of the Metropolitan, now of the Royal Opera of Berlin, to teach in that city. Mme. Langendorff will also aid in chaperoning several pupils and assist in their debuts.

A few of Mme. de Rigaud's pupils are given below, likewise some personal appreciations of her capability as a vocal teacher:

Frieda Langendorff, Metropolitan Opera, Berlin, Covent Garden; Christ. Hansen, Boston Grand Opera, Berlin, Hamburg; S. Marelli, Italian Grand Opera; Eva E. Wykoff, concert; F. Ferguson, Savage English Opera; Sada Wertheim, "The Climax" company; A. Francis, "Madame Sherry" company; Cel. Wynn, Savage Opera; Clem. Tetedoux, All Souls' Church; Jane Weick, filling now two church positions; Olive Scholey, soloist, Toronto Festival; Mab. Leggett, Redpath concert tour; Marie Cavany, concert tour; Bertha Taylor, soloist, Protestant Church, Madison, N. J.; Pauline Bachman, head of vocal department, Wesleyan College, Mahon, Ga.; Mabel Guile, voice specialist, New Rochelle, N. Y.; Helen Sousa, daughter of John Philip Sousa; Marie Volpe, wife of Arnold Volpe; Mae Lee, cousin of Mme. Melba; Laurette Duval, who will make her debut in Paris, next season, and many others.

I studied under the greatest masters wherever my professional life led me, but I found nowhere as clear and natural a course of tuition as Mme. de Rigaud uses in her lessons. I have profited greatly by her thoroughly scientific method, and I am convinced that with her method of voice treatment she has corrected all kinds of faults in an incredibly short time.

FRIEDA LANGENDORFF,
Contralto of the Metropolitan Opera, New York, and the Royal Operas of Berlin and Covent Garden.

I know that by Mme. de Rigaud's ideas and her method of voice culture, her pupils cannot but sing well, and that she does not need an opinion from anyone, but stands all alone, high and proud in her profession.

JEANNE JOMELET,
Prima donna of the Metropolitan and Manhattan and Chicago Opera Houses.

It gives me great pleasure to say I consider Mme. de Rigaud a very intelligent singer and an excellent voice specialist.

ARNOLD VOLPE,
Conductor of the Volpe Symphony Orchestra.

It gives me much pleasure to add my name and cordial endorsement to the many others who are emphatic in their praise of Mme. de Rigaud, both as an artistic singer and voice builder. It has been my privilege to play often for Mme. de Rigaud's advanced pupils, and I can testify heartily to the excellence of the method employed in her teaching.

MAX LIEBLING,
The well known musician.

I have heard Mme. de Rigaud sing and admired greatly her beautiful voice and artistic tone production. I have heard also her distinguished pupil, Mme. Langendorff. It is not difficult to understand her unusual success as a teacher, owing as she does to magnetic a personality with her art.

CHARLOTTE MACDONALD,
The celebrated American prima donna soprano.

MY DEAR AND MOST ESTEEMED "MAESTRA"—I wish to acknowledge gratefully that you are not only a great and intelligent teacher and voice specialist, whose method of "bel canto" is most convincingly clear to the pupil, but that you are also the one rare judge among the singing masters of the world, who through her clever method and inborn understanding can correct those voices which have been wrongly treated and injured.

From my own careful observation I positively know that you can

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give to your pupils, without exception and without the least strain to their voices, that easy floating tone production which is so imperatively necessary to the singer.

CHRISTIAN HANSEN,
Tenor of Boston Grand Opera, Berlin, Vienna, etc.

I have heard your pupils with the greatest interest, and I certainly think they are in excellent hands with you. Your placing of their voices is really very fine and I write you this with great pleasure. I hope to see and accompany you again next winter.

CONRAD VAN BOE,
The great accompanist.

DEAR MME. DE RIGAUD—I would like to make a public acknowledgment for the benefit I have derived from your great system of voice training. I am doing things now with my voice which for several years I have longed to do, but under distorted training I was unable to realize any control. My voice now is coming "into its own" through your clear and concise principle, and I am most grateful to you. It has been no easy task for you and for me because my former ideas had to be completely upset. But results are what count and results of success I am having, and I thank you for them most heartily.

EVA EMMET WYKOFF.

DEAR MME. DE RIGAUD—The bearer of this letter was sent to me by a personal friend in Montreal, who has asked me to recommend her to a first class teacher, and I naturally thought of you, etc.

R. E. JOHNSTON.

(The impresario of celebrities.)

I have studied with some of America's most famous teachers, and while I gained some with each of them, I never felt quite satisfied with my work until I studied with you. Every step proves itself, and my progress and success under your method has been marvelous. Besides many pupils I am holding two church positions. The services have been arranged so that I can sing at the Christian Science Church first and then step into a taxi and fly to the Presbyterian Church. I receive great compliments about my voice, and they pay me a large salary.

MRS. J. G. WRIGHT.

The well known church singer.

New York.

The more I think about it the less I understand why the world all over does not know you as the greatest teacher of singing. I am not saying this just to please you, I am very sincere in thinking you wonderful.

SADA WERTHEIM.

Leading woman in "The Climax" company.

Grace Breen's Recital in Brooklyn.

Grace Breen, the young Irish-American soprano, whose recent successful debut at Carnegie Hall, New York, aroused flattering press criticisms, is to be congratulated again for the success of her last Sunday's recital at the Brooklyn Academy of Music. Her singing was of the usual artistic order, and the interesting interpretations and pleasing effects she imparted into the selected program, comprising Italian, French and English songs, allowed for only the most favorable comments.

Miss Breen was assisted by the violinist, Ida Divinoff, and the young pianist, Muri Silba. The playing of both of these artists was quite in keeping with the high standard established by Miss Breen's charming performance.

Walter Golde, who accompanied Miss Breen at her debut, again demonstrated his ability as a pianist, it being his happy gift to be able to coincide sympathetically with the temperament of the soloist, thus producing a satisfying ensemble effect.

To George Hamlin.

Fresh winds across the fragrant sea,
A young lark soaring, gay and free,
A flute's charm'd burst of melody,
The soul upraised in ecstasy.—

Your voice inspires cheer

A sigh, a throb, a burdened heart,
The poignant stab of mem'ry's dart,
Regret's mad sting and sorrow's smart,
The woe of all life's callous mart,—

Your voice, a scalding tear.

A benediction calm and sweet,
The tread of little children's feet,
A radiant thought, soft-winged and fleet,
An earthly happiness complete.—

Your voice dispels all fear.

E. D.

KATHARINE
IN AMERICA
NOVEMBER—APRIL
1913-14

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GOODSON
WORLD FAMOUS PIANIST KNABE PIANO

FRIEDA HEMPEL GIVES CONCERT IN BOSTON.

Coloratura Soprano Assisted by Players from Boston Symphony Orchestra—Band of 300 Men Gives Benefit Concert for Musicians' Mutual Relief Society—Schubert's Unfinished Symphony Performed by Boston Symphony Orchestra—Other Concerts and Recitals.

Boston, Mass., November 15, 1913.

One of the most enjoyable Sunday concerts so far given was that on the afternoon of November 9, when Frieda Hempel, assisted by an orchestra of Boston Symphony players, led by Otto Urack, presented the following program:

Overture, <i>The Magic Flute</i>	Mozart
Aria, <i>The Magic Flute</i>	Mozart
Ballet music from <i>Orpheus</i>	Gluck
Songs with piano—	
<i>Du bist die Ruh'</i>	Schubert
<i>Hark, Hark, the Lark</i>	Schubert
<i>Erlkönig</i>	Wolf
<i>Ständchen</i>	R. Strauss
<i>Peer Gynt</i> , Suite No. 1.....	Grieg
<i>Morning Mood</i> .	
<i>Anitra's Dance</i> .	
Aria, <i>Il dolce Suono</i> (<i>Lucia di Lammermoor</i>).....	Donizetti
Dance of the Hours (<i>La Gioconda</i>).....	Ponchielli
Waltz song, <i>Parla</i>	Arditi
<i>Miss Hempel</i> .	
Overture, <i>Alfonso and Estrella</i>	Schubert

Miss Hempel's contributions to the program revealed the versatility of her vocal and artistic resources. As was to be expected, especially by those who heard her at the Boston Opera House last year, her singing of purely coloratura music, as the "Lucia" and "Magic Flute" aria and the Ardit waltz song, was well nigh perfection. The rich warmth and evenness of her voice throughout its register, combined with the transparency, purity and elasticity of her tones, which never contain a hint of hardness even in those altitudinous regions where most coloratura sopranos do show this characteristic, makes her vocalism as rare as it is remarkable. No less noteworthy, too, is the divining and diffusing intelligence with which she clothes and differentiates her music, whether in the singing of lieder or in the more ornamental florid pieces. Though relatively unknown in this city, Miss Hempel, by virtue of these gifts and the charming amiability of her manner with her audience, quite won all hearts and received genuine and spontaneous expressions of approval forthwith. The orchestral numbers were delightfully rendered under the direction of Mr. Urack, who combines with his sound musicianship a communicating ardor of spirit and youthful enthusiasm. Yet another phase of his manifold musical accomplishments was shown in the piano accompaniments which he played for Miss Hempel's song group.

A concert for the benefit of the Musicians' Mutual Relief Society was given in Mechanics Building on the same afternoon, the program being furnished by Earl Cartwright, baritone, and a combined orchestra of 300 players, under the leadership of Emil Mollenhauer.

Bessie Talbot Salmon, a young singer recently returned from study abroad, revealed at her Boston debut concert

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Mr. and Mrs. Arthur J. HUBBARD
VOCAL INSTRUCTION
SYMPHONY CHAMBERS BOSTON

on the evening of November 10 at Jordan Hall, a sympathetic, well trained lyric soprano voice, which she used with skill and intelligence. Her program, a well chosen and varied one, spoke well for Miss Salmon's musical taste and ambition, but was in some cases beyond her present accomplishment. As an interpreter, too, she lacked authority and conviction, a fault not so much due to a lack of understanding on her part as to the fact that she has not grasped the art of transmitting her own understanding to an audience. Noticeable throughout, however, was her clarity of diction in whatever language she essayed. Assisting Miss Salmon was Alice McDowell, a young Boston pianist and pupil of Mr. Buonomici, who played selections by MacDowell, Chopin, Rubinstein and Smetana with beauty of tone and apt feeling for and comprehension of her music. An unusually sympathetic accompanist, J. Angus Winter, assisted Miss Salmon in her song groups.

■ ■ ■

Ethel Gardner, a graduate of the class of 1910, Faletti Pianoforte School, has been appointed to take charge of the normal piano department in the State Normal and Industrial College at Greensboro, N. C. Since graduation, Miss Gardner has taught at the Faletti School, and more recently has had a very successful class of piano pupils at her home town, Bryan, Ohio.

■ ■ ■

A song recital was given by Fanny Lott, soprano, at Jordan Hall, on Wednesday evening. Miss Lott, who is a daughter of ex-Senator William H. Lott, of this city, made her operatic debut in Italy and later sang as "guest" in the opera house of Posen, Germany. Since then, however, she has been devoting her attention to the study of lieder in Germany. Though not present at this recital, I am told that Miss Lott possesses natural vocal gifts of high order in addition to a strong dramatic instinct, but has not yet acquired the repose and sense of proportion for the successful singing of lieder.

■ ■ ■

Mrs. Hall McAllister's teaching season has started out with every available moment filled. Her class of pupils, which has steadily increased each season, this year exceeds all previous records, and numbers again many professional pupils, among them being Marie Sundelius, Anita Davis-Chase and Martha Atwood Baker.

■ ■ ■

George Copeland, at his piano recital in Jordan Hall on Thursday evening, played for the first time in Boston eight new preludes from Debussy's second book, recently published, beside the first movement of Beethoven's "Moonlight" sonata, a Chopin waltz and Schumann's "Etudes Symphoniques." A unique and individual pianist in whatever music he essays, Mr. Copeland possesses an absolute and incomparable genius for the interpretation of Debussy. Fortunate, indeed, is the composer whose works are rendered with such subtle responsiveness, rare insight and recreative imagination as that with which Mr. Copeland clothes the music of Debussy.

■ ■ ■

Schubert's unfinished symphony, Haydn's concerto in D major for cello, and Beethoven's "Pastoral" symphony comprised the program of the fifth pair of Boston Symphony Orchestra concerts. Heinrich Warneke, cellist, of the orchestra, played Haydn's concerto with a tone of beauty and eloquence. For the symphonies of Beethoven and Schubert—praise be!—there was no need for analytical questionings or conscientious attempts to define and classify, to enhance their enjoyment. Matchless music, as matchlessly played, it fulfilled its supreme purpose in the restful beauty and peace which it brought to the listener.

BLANCHE FREEDMAN.

Malkin Music School Sunday Recitals.

The Malkin Music School, New York, presented an interesting and exceedingly well rendered program at the November 16 concert, consisting of compositions by Beethoven, Chopin, Bach, Saint-Saëns, De Beriot, Grieg and Kienzl. The popularity of these Sunday afternoon concerts was manifested by the large audience which braved a heavy rainfall to be present.

The Misses Bieber and Kaplan played with their usual good taste and impressed the audience very favorably. Lydia Lindgreen, the well known mezzo-soprano, again displayed a mastery and taste in her singing, which stamp her as a singer of fine natural gifts and which reflect much credit upon Pietro Floridia, who has the young lady in charge. The "Scene de Ballet" was cleanly and effectively played by Mr. Berlefein, and was warmly received.

The climax of the concert was reached by the Misses Brownell and Jenkins, who played their respective numbers remarkably well. Miss Brownell played Grieg's "To Spring" with genuine warmth, and displayed intelligent control of the use of rubato. Miss Jenkins was nervous, but overcame that feeling very rapidly; except for the few opening bars, she seemed to have perfect poise, and played a Chopin nocturne and the Bach-Saint-Saëns galette with accuracy and musicianly style.

FRENCH MUSIC HEARD.

Philharmonic Society Presents a Program Almost Entirely Gallic—Mme. Gerville-Reache Sings.

Last Sunday afternoon, November 16, the Philharmonic Society played at Carnegie Hall, New York, Lalo's "Le Roi d'Ys" overture, Massenet's "Scenes Pittoresques," and Tschaikowsky's fifth symphony, and Mme. Gerville-Reache, the soloist of the concert, delivered "Death of Dido," from Berlioz's "Les Troyens," the "Spring Song," from Saint-Saëns' "Samson and Delilah," and "Air de Posthumia," from Massenet's "Roma." Those numbers constituted a program almost entirely Gallic, which may or may not have been an inadvertent arrangement on the part of the conductor.

At any rate, the French selections gave extreme pleasure and were happily chosen, if one is to judge from the demonstrative applause showered by the audience on the performances of the singer and the orchestra. The latter played brilliantly, its improved tone quality showing to especial advantage in the Lalo overture and the slow movement of the Tschaikowsky symphony. Very delicate indeed was much of the technical filigree work in the Massenet suite. Throughout the afternoon the players distinguished themselves by the accuracy of their attack, the beautiful blending of the various orchestral sections, and the musicianly spirit and spontaneous delivery with which all the music was uttered. Director Stransky now has under his command as fine an orchestral force as New York ever has known, and from the manner in which he led the symphony it was evident that he appreciated the measure of sympathy and support he could expect from his players. Not all of the Stransky rhythms, dynamics, and nuances coincide with those used by Nikisch—and no one reads the E minor symphony better than he does—and some of them inspired the writer of these lines to dissent, but at least they represented an honest musical opinion on the part of the leader and were promulgated with the earnestness characteristic of him. The "bite" seemed lacking in the opening and closing movements, as presented by Stransky. They are not to every one's mind as amiable as he makes them.

Mme. Gerville-Reache, with her rich, resonant voice, her artistic phrasing, and her uncommon warmth of temperament, captured her hearers completely and won such applause as Carnegie Hall does not often know. The broad, declamatory lines of the Berlioz aria were delivered by the singer with classical dignity and noble musical elocution, and in the Saint-Saëns number she proved that she is equally at home in the tonal portrayal of more human emotions and passions than we are wont to ascribe to the severe figures of mythology.

Gerville-Reache's voice being exceptionally opulent in color, and her dramatic sense being peculiarly pronounced, she was enabled to make her performance of the "Samson and Delilah" aria nothing less than thrilling.

Successful Debut of Mme. Mott's Pupil.

At her first New York appearance, with the Cercle Sarah Bernhardt, on the evening of November 8, at the Waldorf-Astoria, Myrtle K. Gilkinson, an artist pupil of Alice Garigue Mott, won her audience by her beautiful voice, excellent singing and charming personality.

Among her songs, she sang the new air to "America," composed by G. Quintano and given for the first time; this was the feature of the evening. The composer and audience united in their praise of the young singer.

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BOSTON NEW YORK

HELEN WETMORE RECITAL.

Aeolian Hall Holds Large Audience to Hear Nikisch Protege Sing—Italian, German, French and English Songs Make Up Choice Program—Florence Wessell Plays Ideal Accompaniments.

Helen Wetmore, dramatic soprano, who studied in Paris, and later with Mrs. Nikisch, gave a song recital containing many refreshing features at Aeolian Hall, New York, November 10, with this program:

Romanza, Così fan Tutte.....	Mozart
Canzonetta, 1615-1673.....	Salvator Rosa
Arietta, 1710-1792.....	Pietro Domenico Paradies
Fillette, Seulette, Ancien Menuet.....	J. B. Wekerlin
Der Fischerknecht.....	Franz Liszt
Die Kränze	Joh. Brahms
Mailied	Robert Franz
Die Lotosblume.....	Robert Franz
Gretchen am Spinnrade.....	Schubert
"Serenade	M. E. Gignoux
Vieille Chanson	Bizet
Le Papillon.....	Martin Jacobi
Gruss Zur Nacht	Hermann Büchel
"Der kluge Peter.....	Otto Urban
Knabe und Veilchen.....	Erich J. Wolfe
Hoffnung	Grieg
Shepherd! Thy Demeanor Vary.....	Old English
I Know a Hill.....	Wheyley
Songs of Childhood.....	Fay Foster
On Dress Parade.	
Winter Butterflies.	
The Nightingale and the Rose.....	Clyde van Nuy's Fogel
"First Performance in New York.	

The two dozen songs, in Italian, German, French, and English, presented opportunity for the ambitious singer, who met the task a bit nervously at the start, then grew warm, and soon sang with much freedom and naturalness. In Gignoux's "Serenade," her voice resembled that of Sembrich. Beautiful high tones were heard in the "Vieille Chanson," especially the A flat. "Gruss zur Nacht" had to be repeated, and "Der kluge Peter," a difficult song to sing because of the text on high tones, came out with winsomeness; it is a "laughing song" of which the singer made much, in naturalness and spontaneity. Schubert's "Gretchen at the Spinning Wheel" reminded one of the dramatic interpretation of Max Heinrich, so imbued was it with intensity, reaching a powerful climax. Other songs which



HELEN WETMORE.

particularly pleased were "Knabe und Veilchen," "Papillon," and "Hoffnung."

Florence Wessell at the piano was a tower of sympathetic support; she plays accompaniments with unaffected ease and entire technical mastery.

Dunning Musical Talk in Scranton.

Under the patronage of the music department of the Century Club, of Scranton, Pa., Carrie Louise Dunning, originator of the Dunning system of improved music study for beginners, gave "Musical Talks," at Hotel Casey, November 11, and at the Century Club rooms, November 12.

The following are New York endorsers of the Dunning system: Dr. William Mason, Henry Holden Hus, Dr. Gerritt G. Smith, Carl M. Schmidt, Emma M. Thrusby, Mme. von Klenner, Louis Arthur Russell, Victor Herbert, Lemuel B. C. Josephs, Julie Reye King. Others are: Theodore Leschetizky, Xavier Scharwenka, Vladimir de Pach-

mann, Ferruccio Busoni, Teresa Carreño, George Furguson, Mark Hambourg, Ossip Gabrilowitsch, Dr. Ziegfeld, Wagner Swayne, Louisa Cappiani, William Sherwood, Fannie Bloomfield Zeisler, Johanna Gadski.

HELEN WETMORE'S VOICE AND PERSONALITY PRAISED.

Principal Metropolitan Papers Laud Fascinating Artist.

Following the song recital by Helen Wetmore at Aeolian Hall, November 10, there were many warm encomiums pronounced on both the lovely singing and personality of the fair young artist. The audience recalled her many times, asking for repetition of certain songs, and fairly crowded her with flowers.

Though she received floral tributes enough to cover completely the expansive top of a grand piano, Helen Wetmore deserved to have a bigger audience at her interesting recital of songs last night in Aeolian Hall.

She succeeded in infusing much expression into most of the selections on her program, whether they were purely lyric or romantic, humorous or dramatic.

Hearing them afforded not merely such enjoyment as one might expect from a woman of pleasing presence and ingratiating personality; it gave genuine artistic satisfaction. —New York Press.

Helen Wetmore gave her first New York song recital in Aeolian Hall last evening before a good sized audience.

Besides her musical ability, of a high order, Miss Wetmore possessed personal charm and beauty. Her method of presenting the

KATHLEEN PARLOW HERE.

Stirs Aeolian Hall Audience with Her Luscious Tone, Technical Command and Interpretative Art.

Kathleen Parlow was the attraction at the New York Symphony Society's concert on Sunday afternoon, November 16, in Aeolian Hall, New York, on which occasion she played Bruch's D minor concerto for violin, with orchestral accompaniment. This concerto is sometimes said to be lacking in the melodic and emotional attractiveness of other well known concertos for the violin. But Kathleen Parlow invested this music with so much warmth of feeling, delicacy of sentiment and variety of nuance, that it will be forever memorable to all those who had the delight of hearing her play it last Sunday afternoon. She ap-



Photo by Mishkin Studio, New York.

KATHLEEN PARLOW.

peared to be nervous at first, as all true artists are, but her technical resources are so great and her command of a luscious, entrancing tone so certain that the nervousness which might have handicapped a lesser artist only served to add a human touch to the performance of a violinist who at times seems almost to possess supernatural powers.

Fanelli's "Thebes" music was heard for the first time in America at this concert. It has an historical interest in that its exceedingly modern harmonies and discords were put on paper thirty years ago. If the then young composer could have heard his music played he might have developed into a prominent master of his art. But when one hears this music today it is easy to understand why such highly seasoned but ill nourishing fare was not to the taste of the musical public of 1882. There is considerable rhythmical ingenuity and vitality in parts of this music, but melodically there is a much finer crop of thorns than of roses on this early sprout.

Walter Damrosch worked as hard as usual to make his orchestral numbers interest his hearers. The works of Richard Strauss in the Aeolian Hall are at as great a disadvantage as Liszt's rhapsodies would be when played on a powerful concert grand piano in a sitting room.

The complete program was as follows:

Excerpts from Tableaux Symphoniques: "Thebes".....	Fanelli
(First time in America)	
Concerto for violin in D minor.....	Bruch
Miss Kathleen Parlow.	
Serenade for strings in F.....	Volkmann
Till Eulenspiegel	Strauss

Sassoli-Rogers Concert

Ada Sassoli, the Italian harpist, who first came to this country with Mme. Melba some years ago, and Francis Rogers, the baritone, assisted by Isidore Luckstone, will give a concert at the Little Theater, New York, on the afternoon of Tuesday, December 2. A special feature of the program will be a group of unusual songs sung to the accompaniment of the harp.

"Of course," said the salesman, "anything hand made is sure to be superior to what is made by machinery."

"Not always," answered the musical person. "If you start up a music box it generally plays something in the way of a standard composition. But when anybody sits down at the piano and turns out something by hand the chances are that it will be ragtime." —Washington Post.

romantic pieces was bewitching and delightfully feminine. To these attractions should be added a remarkable taste in program making.

The twenty-odd numbers given last evening comprised ancient lays in Italian, old and new Teutonic romances, Gallic airs of long ago and French chansons of today, English songs from Shakespeare's time and others by living American composers.

In interpreting this exceptional variety Miss Wetmore gave evidence of good training and cultivation.—New York American.

Helen Wetmore, a Canadian soprano, was heard in a song recital in Aeolian Hall last evening. It was her first appearance here and the impression which she made was entirely favorable. Miss Wetmore has an excellent voice of fine dramatic timbre. . . . In songs requiring dramatic treatment, such as Schubert's "Gretchen am Spinnrade," her voice was at its best.

The program started with a group of old classical songs by Mozart, Rossini, Paradies and Wekerlin. The second group contained Brahms' "Die Kränze," which was well sung, and numbers by Liszt, Franz and Schubert. First performance in New York of Gignoux's serenade and Otto Urban's "Der kluge Peter" were features of the latter half of the program. The group of songs in English, with which the recital closed, contained fewer hackneyed works than usual.—New York Herald.

Helen Wetmore was the second aspirant for vocal honors at Aeolian Hall, where she gave a recital last evening. Miss Wetmore is a Boston girl, whose early studies were made with Mme. Edwards, then of Boston.

Paris allure the Bostonian, and then she went to Germany, where she entered the Komische Opera, and also became a pupil of Mrs. Arthur Nikisch.

Miss Wetmore's voice is very brilliant in quality, and she has a ringing high tone, although her voice seemed to be under the strain of a cold. She has a dashing, catchy style, and lends a pleasing personality to her interpretations.

Early in the program she showed tendency to throaty tone, but later this cleared away. Her program included a group of classics, German songs by Liszt, Brahms, Franz and Schubert. Her French songs were: Serenade, by Martha Gignoux; "Vieille Chanson," by Bizet, sung with great brilliancy, and an exquisite song by Martin Jacobi called "Le Papillon."

There was no more beautiful song on the program than "Knabe und Veilchen," by Erich Wolff, who died in New York last year.—New York Evening Mail. (Advertisement.)

RESUSCITATED OPERA TOUPE IN LIVERPOOL.

Denhof-Beecham Company Gives Praiseworthy Performances—De Pachmann's Piano Conversations—Safonoff Adheres to Tschaikowsky Programs.

47 Arnold Street,
Liverpool, November 1, 1913.

The event of the month has been the week's operatic festival by the Denhof Company, regarding which I made allusion recently. Unfortunately at the very outset of the tour the meager support extended to this magnificent combination determined the plucky impresario to give up the scheme and disband his people, but, thanks to the splendid generosity of Thomas Beecham (as has already been cabbed to you), the immediate dissolution of the company has been averted for the present, and although the attendance at Liverpool was not altogether encouraging at the outset, matters considerably improved during the week. The Denhof-Beecham combination will open again in Manchester (where the tragedy took place) with a performance of Wagner's "Ring," in which Mr. Beecham will take a leading part in the direction. The following are a few impressions of the various items of the repertoire lately presented in Liverpool at W. W. Kelly's Shakespeare Theater:

"DER ROSENKAVALIER."

Princess	Agnes Nicholls
Octavian	Elizabeth Shiller
Fanilia	Frederick Ranalow
Sophia	Caroline Hatchard
Marianne	Clytie Hine
Annina	Muriel Terry
Baron Ochs	Arthur Pacyna
Valzacchi	Hans Bechstein
Commissary of Police	Ernest von Pick
Majo Domo of the Prince	Jacques Skrobisch
Majo Domo of Fanilia	Joseph Ireland
The Princess' Attorney	Ernest Bertram
Landlord	Leon de Sousa
Italian Singer	Frederick Blamey

Agnes Nicholls and Elizabeth Shiller were both beyond praise in their respective impersonations of the elderly but skittish princess and Octavian, the precocious page, while Arthur Pacyna as the fatuous satyr Ochs, was a curious mixture of tyrannical buffoonery and senile amativeness.

The luscious orchestration was bravely attacked by the fine company of instrumentalists.

In "Tristan and Isolde," Cicely Gleeson-White's Isolde was, both as regards dramatic conception and vocal delivery, a fine piece of work. But the great event of the production was the uncommonly able performance of Frank Mulling as the ill-fated hero. Mulling is the fortunate possessor of a robust tenor voice of even quality and extensive range, and his enunciation leaves no room for complaint. He produces his notes with apparent ease and the histrionic instinct is unmistakable. I rather fancy that this young man will be heard of pretty frequently in the near future as a first-rate Wagnerian tenor. King Mark is generally regarded as a prosy cuckold, but his "speech" in Act II as declaimed by Robert Radford disposed of this reproach. This again proves that if Wagner be intelligently treated by a singer with the requisite endowment, the correct focus is obtainable. Knowles' Kurvenal was also a well considered effort.

This was the cast in Mozart's "Magic Flute":

Tamino	Walter Hyde
First Lady	Clytie Hine
Second Lady	Gladys Cooper
Third Lady	Marion Beoley
Papageno	Frederick Ranalow
Queen of the Night	Caroline Hatchard
Monostatos	Hans Bechstein
Pamina	Gertrude Blomfield
Speaker	Frederick Austin
Sarastro	Robert Maitland

Neither Bechstein nor Maitland was vocally fitted for his part, both roles being for bass voices, but Hyde's Tamino and Ranalow's Papageno were alike excellent. The ladies named were equal to all demands, the imperious solo of Astrifiamante being successfully negotiated by Miss Hatchard.

Walter Hyde, Beryl Freeman, E. Von Pick, Margaret Vincent, Maud Santley, Ernest Bertram, Harrison Cook sang "Pelleas and Melisande." The strange diaphanous music of the French impressionist demands special treatment, and if this was not always in evidence there can be no doubt that the first hearing in Liverpool of this much discussed work created genuine interest. To those who viewed it from a conservative standpoint it was regarded askance, but I cannot help thinking that Debussy has evolved a singularly beautiful and artistic piece of poetical craftsmanship. Beryl Freeman both looked and acted the

role of the unhappy Melisande. Von Pick's Golaud was full of life, if perhaps at times unduly obstreperous.

There is little to say regarding the presentation of Gluck's "Orpheus" save that the singing of Marie Brema, Gertrude Blomfield, and Lena Maitland and the playing of the accompaniments left no cause for cavil.

Attached is the list of singers we heard in "The Flying Dutchman"

The Flying Dutchman	Charles Knowles
Senta	Agnes Nicholls
Mary	Molly Dean
Erik	Frederick Blamey
The Steersman	Leon de Sousa
Daland	Frederick Ranalow

The short stay was brought to a brilliant conclusion by a really splendid performance of Wagner's early opera. Agnes Nicholls' Senta was a consistently outlined figure, and her powerful soprano, fine musicianship and sincere art were in congenial union in the portrayal of the exalted maiden. The sinister figure of the Dutchman was limned by Knowles with impressive effect, and the great duet with Senta in Act II showed that both were alive to the demands of their work. Ranalow made a bluff Daland, his rich baritone being just the right timbre for the expressions of the old skipper. The choruses were brightly sung, but the stage effects of Act III left considerable room for improvement.

All these widely divergent examples were ably conducted by Schiller Ziemssen, with the exception of the Mozart opera, which went with great smoothness under the baton of Emil Krauz, a son-in-law of Hans Richter, by the way. Mr. Beecham, who was underlined for similar duty, was unhappily laid aside by indisposition, but his two lieutenants proved themselves capable and experienced men. The fine orchestra of eighty players was captained by Arthur Beckwith and the stage was in charge of Charles Moppett and an able staff of assistants. The booking arrangements were in the experienced hands of Rushworth & Dreaper, in which important connection the name of A. S. Hooton must be honorably mentioned.

A farewell concert given by De Pachmann completely sold out the Philharmonic Hall, which seats about 2,500 people, hundreds being turned away from the doors. The gifted pianist was, as usual, in a conversational mood, but although his platform vagaries are somewhat distasteful to British audiences, there is no gainsaying the genius of the man. His program on this occasion ranged from Mozart to Chopin, via Schumann, and his extraordinarily eloquent rendering of the Polish master's scherzo in B flat minor, op. 31, will not be readily forgotten. The recital was, of course, not permitted to terminate without a number of extras, which the kindly little gentleman willingly acceded, talking and gesticulating with great animation all the time.

At the Rodewald Club Concert Helen Anderton delighted every one by her refined vocalism of some German lieder, accompanied by Dorothy Crewe. Evelyn Burrows' violin soli, accompanied by Frederic Brandon, held the attention of the hearers.

Wassily Safonoff, as conductor of the Liverpool Philharmonic Society's concert, led Tschaikowsky's "Pathétique" symphony and "Mozartiana" suite, in which a feature was the clear treatment of the violin obbligato by Arthur Catterall, the primo violino of the orchestra. This young man already has achieved distinction as leader of the celebrated Queen's Hall Orchestra under Sir Henry Wood, and is evidently marked out for fame. His is an interesting object lesson of the value of the teaching methods of the famous Adolf Brodsky, of Manchester. A clever cello expert, M. Beloossoff, gave a good account of the solo of the "Rocco" variations, and the brilliant "Marche Slave" ended the concert.

The next concert will be conducted by Ferruccio Busoni, who will undertake the solo of Beethoven's piano concerto in C minor, besides introducing his "Lustspiel" overture and some of his own arrangements of Mozart and Liszt. The "Mephisto Waltz" will be the pendant item.

At a recent Sunday concert the orchestra conducted by Maurice Krüger gave a good account of Mendelssohn's "Ruy Blas" overture, and several examples of Wagner, Tschaikowsky, Sullivan, etc., besides accompanying the first movement of Grieg's piano concerto, the solo being ably handled by a young local player, Dorothy Mee. She also contributed with great charm a glittering octave study by Leschetitzky, and created a very favorable impression. George Baker, a rising baritone, gave much pleasure by his vigorous yet finished treatment of songs by Handel and others. Samuel Vickers, the deus in machina of the movement, was, as usual, in active evidence and serenely hopeful as to the results of the season.

W. J. BOWDEN.

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Baltimore, Md., November 14, 1913.

The Doctors' Orchestra and Chorus of the Medical and Chirurgical Faculty of Maryland gave its second concert at Osler Hall, November 11. This unique organization gave a very delightful concert, before a crowded house, assisted by the Hildebrandt Quartet, consisting of Samuel Hamburger, violin; Dr. John Wade, flute; Albert Hildebrandt, cello; Henry L. Mencken, piano; Katharine Blair Winston, soprano, and Dr. Merrill Hopkinson, baritone. Both chorus and orchestra gave very creditable performances. The quartet played a nocturne by Doppler, and "Gesellschaft," by Poppe, in delightful style. Miss Mixton sang "Les Trois Bouquets de Marguerita," by Braga, and "La Capinera," by Benedict, the latter with very good effect. Dr. Hopkinson was never in better voice and brought down the house with "Danny Deever." His whole group was unusually well balanced and well sung. It consisted of "Westward by the Devon Sea," Löhr; "To Anthea," Hatton; "Boat Song," Ware, and "Danny Deever," Damrosch. As an encore he sang Edward German's "Rolling Down to Rio."

Several prominent artists have appeared in Baltimore during the past week. Last Friday afternoon Teresa Carreño gave a recital at the Peabody, in which she displayed her old time mastery of the piano. The hall was crowded, seats being placed on the stage, and a dozen or more young enthusiasts were perched in the deep window sills. Mme. Carreño was warmly applauded and played several encores.

Friday night brought the wonderful Titta Ruffo, in "Rigoletto." Baltimore was startled from its usual reserve and acted quite like a New York audience. The air was rent by shouts, cheers and cheer of "Ruffo! Ruffo!" In three places the opera was not allowed to proceed until the great baritone had repeated a scene or aria.

Saturday night the Lyric was again crowded with those anxious to see the imitable Pavlova. It was a source of regret to many that she did not give "Les Orientales," of which we have heard so much; but the Glazounow "Automne Bacchanale" was wonderful enough to take its place.

On Monday night Paderewski played in the Lyric to a crowded house. He gave the same program as in his initial New York recital. The "Funeral March" from the Chopin B flat minor sonata was wonderfully played.

Harry M. Smith sang at an organ recital given by Charles Zimmerman in the Naval Academy Chapel, Annapolis, Sunday afternoon, November 9. Mr. Smith was heard in "Arm! Arm! Ye Brave," from "Judas Maccaheus," and "Life," by Blumenthal.

At the one hundred and fiftieth anniversary service of the First Presbyterian Church, one of the chief features was the unusually fine music. The usual choir was augmented, and three big numbers were given: "Unfold, Ye Portals Everlasting," from "The Redemption"; "My Faith Looks Up to Thee," by Schuecker, and the "Hallelujah Chorus," from "The Messiah." In the Schuecker anthem a violin obbligato was played by Dr. Cutty, of the "Musical Cutties" of vaudeville fame. The quartet at the First Presbyterian Church is an unusually fine one, the voices being perfectly blended, which is so rarely the case with church quartets. The soloists are Marie Smith Duffy, soprano; Anna G. Baugher, contralto; Samuel Eschenbach, tenor; Harry M. Smith, basso and director. Frederick Weaver is organist.

On Wednesday afternoon, November 12, May Garrettson Evans, head of the Peabody preparatory department, gave a talk on the subject of "Music and the Schools," at the Roland Park Woman's Club. Several of Miss Evans' pupils played on the piano after the lecture.

Sunday night, November 16, Maunders' "Song of Thanksgiving" will be given by an augmented choir at Emmanuel Protestant Episcopal Church. Mrs. Walton H. Price has been engaged to do the soprano solo work.

At the Academic Day exercises of the University of Maryland, the music was given by a quartet consisting of Dr. B. Merrill Hopkinson, Edgar T. Paul, Hobart Smock and John H. Richardson. Robert Le Roy Haslup was organist.

Rose Gorfine, pianist, gave an illustrated lecture on "Jewish Music," Monday night, under the auspices of the

Jewish Educational Alliance. The lecture illustrated the ritual chants and traditional melodies of the Jewish service. Miss Gorfine was assisted by the Rev. Jacob Schuman, cantor of Oheb Shalom Temple.

The heading of the Baltimore column in the issue of November 5 is misleading. It reads, "Baltimore Has New Vocal Quartet." The quartet mentioned is the Philadelphia Quartet, and is of interest to Baltimoreans because the contralto, Anna G. Baugher, is a well known Baltimore singer.

D. L. F.

THE MAN OUTSIDE.

How the New York Morning Telegraph Views Facetiously the Striking Looking Head of the Schola Cantorum, Kurt Schindler.

Kurt Schindler, who is the descendant of a man who knew a man that was a friend of L. v. Beethoven, made an appearance on Fifth avenue yesterday that well nigh caused a revolution.

His Papageno haircuts have long been the delight of the neighborhood, but his vestimentary explosion of Thursday eclipsed everything he has yet achieved.

He wore a long coat of shimmering chamois leather dyed a Rhinegold river-green, though the general result was that of making him look like Etukishuk and Ahwelsch, two of Dr. Cook's Eskimo secretaries. The buttons were the size of soup plates, and were lashed to the coat by means of raw silk. Above this was a fluffy beaver hat, purchased of the most fashionable hatter of Bamberg, or Erfurt. The cap did not fit. He had bought it before he was made head of the Schola Cantorum.

From his third finger there radiated a coloratura Navajo ring. In his tie, which was a strip of Turkey carpet, there was an oyster-shell tie pin from the Burlington Arcade. In his pocket there was stuck the manuscript of his new symphonic poem, in which he has exhausted all the possibilities of primes and consecutive fifths and used all the established rules of harmony with the addition of a "not." The peculiarity of this symphonic poem is that its main theme is not proclaimed to the audience until two concerts after the piece itself is played. It changes key and tempo every third bass. The remarks as he passed down the avenue were many and excited.

"It is Richard Wagner."
"He must be a genius, or a brother of Paderewski."
"Call out the reserves."

"I love originality. Does he not look like the Moonlight Sonata condensed into a quivering piece of precious humanity?"

Kurt Schindler paid no heed to these otiose remarks, but entered the St. Regis and ordered his luncheon, a coco-bean and a glass of peptonized soda water. While he was waiting he sent to his room for a viol d'amore, and played a simple melism in the pentatonic scale.

The Indianapolis Conservatory of Music

EDGAR M. CAWLEY, DIRECTOR

October 28th 1913



Mr. Herman Devries,
518 Fine Arts Building,
Chicago, Ill.

My dear Mr. Devries:

Just a few lines to let you know that I am now well settled in my new position and am having quite a success. The school has only been opened about seven weeks, but I am already teaching twenty-four hours a week, also two hours a week for the opera school, which is under my entire supervision and direction.

I expect to put on the second act of "Carmen", the second act of "Martha", the last scene of the last act of "Il Trovatore", the first and second acts of the "Marriage of Figaro", the second act of "The Butterfly", and the second act of "Romeo and Juliet".

I gave my recital last week to a full house, and had a fine success. Mr. Devries, I want you to know how greatly I appreciate my work with you. When I look back to the years spent with you, in your studio, and think how kind you always were to me, I am almost overcome with emotion, and my ambition is to prove worthy of all the trouble I have been to you. I shall always try to do better and better in my work and never go back, and I hope that you will always be proud to say that I was a pupil of yours.

I have some very good voices here, and I know that some of them will go to you some time to get the finishing touch. There is nobody that comes into my studio but what knows of you and your work.

I expect to be in Chicago around Xmas times and I shall come up and see you then.

Hoping you and Mrs. Devries and all the rest of the family are well, believe me always

Your sincere pupil

John Berthelot,

B
M
P.S. I am enclosing you a programme of my recital.

[A letter to Herman Devries, of Chicago, from one of his pupils.]

CINCINNATI SYMPHONY SEASON INAUGURATED.

Dr. Kunwald and His Musicians Greeted by Record Breaking Audience—Wagner-Beethoven Program Superbly Performed—Orchestra Visits Dayton—Kreisler to Be Soloist at Next Pair of Concerts.

Cincinnati, Ohio, November 15, 1913.

The Cincinnati Symphony Orchestra, Ernst Kunwald, conductor, opened the season here yesterday under most gratifying conditions. The augmented orchestra, the record breaking audience (which was one of the largest in the history of the Symphony Association), the energy and enthusiasm of the director, and the fine program combined to make the first concert a truly festive affair. In honor of the hundredth anniversary of the birth of Richard Wagner the program was made up of Wagnerian numbers, Dr. Kunwald having been guided by a poetic thought in their grouping, first the festive strains of the prelude to "Die Meistersinger," then the solemn measures of "Siegfried's Death Music," and a note of reverential hope in the prelude to "Parsifal."

■ ■ ■

Throbbing Life—Death—Faith and Hope, this is the sequence of thought Dr. Kunwald wished to present to his hearers. And that a final touch might not be lacking in the picture of the artist, Wagner, Nature, represented by "Waldweben," and the fire and passion of the bacchanale from "Tannhäuser," were added. The second half of the program was devoted to the C minor symphony of Beethoven, Wagner's favorite from the works of the master whom he admired above all other.

■ ■ ■

The work of the orchestra as a whole was superb and shows the good effects of the changes that have been made. The "Trauermusik" was a noble and worthy performance. The "Meistersinger" prelude was exquisite in its blending of colors, the themes clearly defined and merging into a masterly climax. The prelude to "Parsifal" was devotional in spirit and the beautiful "Waldweben" from "Siegfried," under Dr. Kunwald's baton, lost nothing of its innate poetry and glamour. The "Venusberg" music has been played so frequently by the Symphony Orchestra and Dr. Kunwald's interpretation has so often been extolled in this connection that comment is rather in the nature of "gilding the lily." The Beethoven C minor symphony, which cannot be heard too often, was given with all Dr. Kunwald's accustomed virility and musicianly insight. The andante was a masterpiece of interpretative and technical skill, the grace and haunting sadness of the persistently recurring phrase in this movement being expressed in characteristic beauty. The third and final movements, showing strongly marked contrasting moods, were very effectively worked out and served to show the plasticity and ready response of the orchestra to the conductor's baton. With just a week's intermission the next concert, offering Fritz Kreisler as soloist, will take place November 21 and 22. The program includes these numbers:

Symphony in E flat, No. 39.....	Mozart
Violin concerto.....	Tchaikowsky
Till Eulenspiegel.....	R. Strauss
Solos for violin—	
Caprice Vienna.....	Kreisler
Tambourin Chinois.....	Kreisler
Hungarian Rhapsodie, No. 1, in F.....	Liszt

Dr. Kunwald, who will be soloist December 5 and 6, will play the third concerto for piano and orchestra of Beethoven. The brilliant success attending his appearance at the piano in the third program last season presages a rare treat when his pianistic art is allowed freer expression. Dr. Kunwald also will play Handel's Concerto Grosso No. 10 at another concert, which will be one of the feature performances of the season.

■ ■ ■

Dayton, Ohio, was fortunate this season in hearing the Cincinnati Symphony Orchestra before it appeared at home. The orchestra under Dr. Kunwald gave a concert at Memorial Hall in Dayton last Tuesday night and played to a crowded house. Marie Rappold was the soloist.

■ ■ ■

Prominent among the events of local musical interest this week will be the opening of the series of chamber concerts by the College of Music String Quartet at the Odeon next Tuesday evening. The college is fortunate in being represented by such a well balanced, serious organization of highly intelligent musicians as to be found in Johannes Miersch, Adolph Borjes, Walter G. Werner and Ignatz Argiewicz. Additional interest has been awakened among musical people since the announcement of Miss Westfield as the assisting artist. The latter is continually commended for her many pianistic accomplishments, and has comparatively few equals in the correct interpretation of chamber music compositions. She will assist in the

performance of the Schumann quartet for piano and strings.

■ ■ ■

College of Music talent will be prominent in the entertainment of the members of the Knights of Pythias who will be assembled at Memorial Hall next Thursday evening. With "Ancient and Primitive Music" as his subject, Mr. Gantvoort began his series of lectures on the history of music, before the students of the College of Music last Wednesday afternoon. The lectures will continue to be held on consecutive Wednesdays during the next two terms. In Saturday's second informal recital the junior string quartet made its first public appearance, and created a splendid impression for the seriousness and general unity of interpretation which they exhibited. The quartet includes William Knox, first violin; Joseph Kroberger, second violin; Robert Brain, viola, and Irving Taylor, cello. They gave the two last movements from the first Mendelssohn string quartet. The beauties of organ music will be revealed next Thursday evening, when the College of Music presents the class of Lillian Arkell Rixford in a recital of classic, romantic and modern compositions. The Odeon organ will be utilized, and a number of the most advanced students of the organ department will preside. Vocal assistance will be offered by Marie Hughes, soprano, from the class of Louise Dotti.

■ ■ ■

Albino Gorno, head of the piano department of the College of Music, is being congratulated on all sides upon

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brilliant success of his pupil, Irene Gardner, at the recent concert of the College Chorus and Orchestra. Miss Gardner is still a school girl and a very gifted pianist. She played the Tchaikowsky concerto for piano and orchestra, displaying fine technic, a poetic temperament and a broad grasp of her subject. A number of prominent Cincinnatians have interested themselves in this young student, who will undoubtedly be heard from in a professional capacity later on.

■ ■ ■

Of interest will be the piano recital at the Cincinnati Conservatory of Music, Tuesday evening, November 18, in which Marcian Thalberg makes his first American appearance. Born in Russia, of Russian-Swiss parentage, educated at Lausanne and Leipsic, and since beginning his professional career making Paris his residence. Mr. Thalberg is a thorough cosmopolitan. He combines in his art the Russian temperament and power, as his birthright, trained in the classic German school under the first masters and tempered by modern French pianism, which is characterized by its mastery of nuance and finesse.

■ ■ ■

John A. Hoffmann, of the Conservatory faculty, enjoyed success in Indianapolis last Sunday, on the occasion of his singing with the Indianapolis Symphony Orchestra. His singing was received in the nature of an ovation and was constrained to supplement his numbers with two encores. The following day he gave a song recital at Lanesport, achieving a similar brilliant success.

■ ■ ■

The Cincinnati Conservatory of Music announces Wednesday evening December 3, as the date of the next Conservatory Orchestra concert under the direction of Signor Tirindelli. The program will be devoted chiefly to the performance of concertos, with three gifted young men as soloists. Edwin Ideler and Robert Shenk, violinists from the master classes of Signor Tirindelli, and Harold Morris, who is taking a postgraduate course under Marcian Thalberg. Edgar Stillman-Kelley's second lecture of the season's symphony program will take place at the Cincinnati Conservatory of Music next Saturday morning, November 22, at 11 o'clock. All symphony patrons are cordially invited to these lectures. An excellent array of talent participate in the student recital at the Cincinnati Conservatory of Music yesterday afternoon, when the classes of Theodor Bohlmann, Marcian Thalberg, Mabel Dunn and

Helen May Curtis were represented by Jacob Jackmann, Mary Ellis, Irene Brown, Dora Inez Gill, Lida Fuhr, Sophie Greilich and Lena Palmer.

■ ■ ■

Pavlova and the Russian ballet will be the attraction at Music Hall, December 12. Ysaye is coming on January 27 and Paderevski will give a piano recital at Emery Auditorium, February 26. All these artists are being brought to Cincinnati by J. Herman Thuman.

■ ■ ■

Mrs. William McAlpin, popular teacher of voice, dramatic art and dancing, has placed four pupils in good stage positions during the past week. Laura Behringer and Edwin Weihe have been engaged by Henry W. Savage for "The Gypsy Baron," Edna May Fleckenstein goes with Raymond Hitchcock in the "Red Widow," and Carl Weldishofer will be seen with the "Adele" Company now playing in New York.

■ ■ ■

The Cincinnati correspondent of the MUSICAL COURIER has received word from Frederick Preston Search, the cellist, who is having a most successful Western tour. On November 4 he was in Spokane, Wash., where he was enthusiastically received, his audience comprising the representative musical people of that city.

JESSIE PARTON TYREE.

De Treville in St. Louis and Evanston.

Reports from St. Louis, Mo., speak in flattering terms of the appearance of Yvonne de Treville, the coloratura soprano, in that city on November 8, with the St. Louis Symphony Orchestra. The audience on this occasion is said to have been the largest, as well as the most brilliant, in the history of the organization.

Evanston, Ill., press tributes are herewith appended:

In bringing about the appearance before an Evanston audience of such an artist as Yvonne de Treville, Miss Kinsolving, under whose direction the series of matinee musicales is being given, scored an emphatic success.

Mme. de Treville's program constituted one of the most novel and delightful vocal offerings of recent years. Under the title of "Three Centuries of Prime Donne," she offered three groups of songs, each one containing compositions characteristic of the century represented. To further heighten the effect, she appeared in the costume of the period, as did also her accompanist, Edith Bowyer Whiffen. The beautiful stage setting provided by the management of the Woman's Club added materially to the ultimate effect, and it would be difficult to imagine more charming pictures than those provided by Mme. de Treville's three appearances.

Appearing first as Mlle. de Maupin, a famous singer of the eighteenth century, Mme. de Treville sang five well known songs that achieved considerable popularity at that time. The first two, viz.: "Ritornerai Fra Poco," by Hasse, and "Menuet Chante," by



YVONNE DE TREVILLE.

Lülli, were delivered with the coldly impersonal tone that they demanded, while on the other hand, a little gem, entitled "L'Amour est un Enfant Trompeur," by Martini, was accorded an exquisite interpretation in which remarkably facile hands and ingenious facial expression played a considerable part.

When she next appeared, Mme. de Treville stepped on the stage garbed to represent the celebrated Jenny Lind when at the height of her career, and sang a group of songs that succeeding generations have always associated with the memory of that wonderful soprano. The difficult Proch "Theme and Variations" served as a vehicle to demonstrate that Mme. de Treville is the possessor of a most unusual coloratura soprano. She trills with astonishing ease and purity of tone, and the vocal pyrotechnics in which such a number abounds served only as a means to demonstrate that her voice is the servant of a well established production. In the famous "Mad Scene" from Meyerbeer's "Camp of Silesia" (an opera written especially for Jenny Lind) she successfully surmounted all technical difficulties with a degree of nonchalance that smacked of operatic aplomb.

The third group was composed of modern songs and was beautifully sung. Mme. de Treville is one of the few singers with

operatic experience and training who is wise enough and has vocal control enough to adapt her voice to the size of the room it which she may be singing. She has fine feeling for effective dynamic contrast and employs a pianissimo of exquisite tenacity, which vocal graces, combined as they were in this instance with an enunciation of polished clarity, unite to make her performance of more than ordinary worth and interest.—Evanston Daily News, November 6, 1913.

Evanston was given a rare treat Wednesday morning when Yvonne de Treville was the artist of the occasion.

Mlle. de Treville is one of the greatest artists ever brought to Evanston and all those who were privileged to hear her were charmed with her sweet personality and exquisite voice.

Mlle. de Treville has a voice of wonderful flexibility, rare purity of tone and wide range and the ease with which she reached her high notes was remarkable.

Her English diction is without fault. Great versatility was shown in her choice of songs. "The Pastoral," by Carey, was the gem of the first group. The Scandinavian folksongs were given with a rare interpretation. The entire program was one long to be remembered and was an especial triumph for Mlle. de Treville.

The large audience was very appreciative and represented the social and musical world of Evanston.—Evanston (Ill.) Index, November 8, 1913. (Advertisement.)

Charles W. Clark's Success.

Charles W. Clark, the popular American baritone, has opened his concert season most auspiciously. In Topeka, Kan., he appeared before a crowded house of over five thousand people and over one thousand were turned away. At the same concert Frances Ingram, contralto, formerly with the Chicago and Montreal Grand Opera Companies, also scored heavily.

The Topeka Daily Capital of November 7 said, in part, as follows:

When to a remarkably fine and thoroughly schooled voice is added the power of pronouncing the words so distinctly that even the inattentive among the audience cannot help but hear them in all their beauty, such a singer must be considered a great artist. Charles W. Clark, who jointed with Miss Ingram in the concert, possesses this quality in a remarkable degree and as a result his efforts were greatly appreciated. Mr. Clark was at his best last night.

Mr. Clark sang in French, German and English, choosing dramatic selections in the foreign languages and the lyric in English. His art was especially noticeable in his interpretation.

Four selections by Schubert, "Aufenthalt," "Das Fischermadchen," "Der Doppelganger" and "Erlkönig" were especially well rendered. Mr. Clark's voice is strong, deep and vibrant and easily filled the large auditorium.

Wyman's "Absent" and "Reverie" and Sidney Homer's "Uncle Rome," all in lighter vein, were exquisite. Mr. Clark has the reputation of being the only baritone who can go to New York City in recital and make money. His popularity is nation wide.

The presentation of Charles W. Clark, baritone, in song recital was really a society event. A large audience of music lovers was present to hear the eminent vocalist. The entire program, except-

enunciation and the spoiling of the words in order to produce pretty tones, and the concert singer who can speak his words plainly and still produce the most perfect tones is the vocalist who triumphs. Mr. Clark triumphed in both particulars last night. The singer was

very generous with the enthusiastic hearers, who called him back again and again. The encores were well chosen. At the close of the first group of songs he pleasantly surprised his audience by encoring with the old familiar hymn, "I Think When I Read That Story of Old." The encore to the second group was a masterful piece of soft work, "You'll Return Again." In this next group was one of the best songs of the evening, the pathetic "How's My Boy?" The singer's voice told perfectly the anguish and mingled hope of the sailor boy's mother who was told of his death at sea.

Mr. Clark presented the sixteen regular numbers and was compelled to respond to an encore at the close of each group, and at the close of the program the audience would not leave, they just had to have one more and the singer graciously gave them a rollicking farewell song.—Wichita (Kans.) Daily News. (Advertisement.)

FINE PLAYING AND SINGING.

The Philharmonic Orchestra and Jacques Urius Give Excellent Concert Filled with Splendid Musical Offerings.

New York may justly be proud of its reorganized Philharmonic Orchestra. No leader could reasonably demand a more thoroughly equipped body of players than that over which Conductor Stransky presides. The program of the Philharmonic concerts of Thursday evening and Friday afternoon, November 13 and 14, was one well calculated to try the capabilities of any orchestra, foreign or domestic, and it is gratifying to record that the New York men were able to give a brilliant and convincing rendering of Richard Strauss in his most diabolical vein. The broodingnagian burlesque of all the mannerisms and conventionalities of the classical masters, known as "Ein Heldenleben," was attacked and conquered with ease by the orchestra. The outlandish din and discord of riotous sections of the work were tackled with grim humor and performed with masterly realism. Much of the music might be described in language which is a symphonic variation of General Sherman's famous remark that "war is 'Heldenleben.'"

In the new "Festival Prelude," op. 61, which receives its first New York performance on this occasion, the composer, Strauss, showed that he has breadth, power, and overwhelming climaxes at his disposal without recourse to the barnyard and boiler factory humor of "Ein Heldenleben." It is idle to speculate on the enduring qualities of this "Festival Prelude" for orchestra and organ, but it is a pity that Strauss seemingly cannot crown his climaxes with a glorious melody, like Beethoven in his D minor, and Brahms in his C minor symphonies.

There is no theme on an equality with the noble phrase in C major in the early "Don Juan" symphonic poem. It remains to be seen whether Schubert's "Unfinished" symphony, which is all melody, with no dynamic climaxes to speak of, or Strauss' "Festival Prelude," which is all climax with no melody worth mentioning, will last the longer.

Jacques Urius sang the "Prayer" from "Rienz," and the "Forge Song" from "Siegfried," with magnificent voice and consummate art. He was recalled many times to the stage before his hearers would allow him to retire. His heroic singing was informed not only with power, but also with sweetness, and his thorough exposition of the mood of the text combined with his manner of merging song into the orchestral accompaniment stamped him as an ideal interpreter of the Wagner purpose and music.

Wagner's early "Faust" overture, played with lovely tone, quality and flawless technic, began the evening and afternoon entertainment.

We dislike to hear a man who doesn't know one note from another attempt to sing his own praise.—New York Globe.

Eugen d'Albert's new opera, entitled "Die toten Augen," will be brought out at the May festival in Cologne next spring.

Alessandro Bonci will sing at several performances of "Ballo in Maschera" in Bologna.

COLUMBUS HAPPENINGS.

Columbus, Ohio, November 14, 1913.

Last Tuesday evening an audience numbering four thousand assembled in Memorial Hall to hear Josef Hofmann, pianist, the second artist offered by the Women's Music Club. However, Mr. Hofmann was snowbound in Cleveland, and after waiting patiently until 9:15 o'clock, the audience was dismissed, with the assurance that the program would positively be given at a later date. The following morning Mr. Hofmann arrived in Columbus on a train that was over fourteen hours late, and arrangements were at once made for his return on Tuesday evening, November 18. The program will be given as originally announced.

R R R

Mrs. Arthur D. Wolfe, organist, assisted by Margaret Welch, contralto, will give the third municipal organ recital Sunday afternoon, November 16. The program promises to be most attractive, and includes numbers by Dudley Buck, James H. Rogers, Dethier, Saint-Saëns, Lemare, Faulkes and Faure.

R R R

The Girls' Music Club has started an active season, several recitals having already taken place. The program on Saturday afternoon, November 1, was given by the following active members: Isabel Walters, Anna Strait, Margaret Bergin, Mary Howard, Mildred Ebert and Geraldine Dibb, assisted by Mrs. Amor Sharp, soprano, of the Women's Music Club, and Isadore Mattlin, a young pianist of much promise.

R R R

Emily Lyon McCallip, a well known Columbus teacher, has started three classes in eurhythmics in her studio, and also has a class at the Wallace Conservatory of Music. Miss McCallip spent the summer in Paris studying this method with Saga Reuter, and also visited the foundation college at Hellerau, Germany.

R R R

On Monday evening, December 8, Dr. and Mrs. Edgar Stillman-Kelly will give the program for the Extension Department. Dr. Kelley will talk about his composition, "The Defeat of Macbeth," which is to be played the following night by the Cincinnati Symphony Orchestra and will also analyze the other numbers on the program. Mrs. Kelley, a brilliant pianist, will illustrate the Macbeth music, while a quartet of pianists from the Music Club will play the symphony.

R R R

The Musical Art Society, Samuel Richard Gaines, director, is busy rehearsing for a concert to be given December 11.

EMILY CHURCH BENHAM.

Samuel Gardner's Recital.

Samuel Gardner, violinist, gave a recital last Sunday in the Little Theater, New York. This young artist, who is a recent graduate from the Institute of Musical Art, has received all of his instruction in America, and takes much pride in the fact. On his program was the Handel D major sonata with variations, by Tartini; several short numbers, including two Brahms-Joachim Hungarian dances; the Wieniawski "Souvenir de Moscou" and short representations from the modernists, Scott, Debussy and Halvor森. Mr. Gardner plays with precision and understanding. His mastery of the technical intricacies is admirable. He possesses a bow arm of remarkable control. The tone he produces is uniformly agreeable in quality.

Georg Dostal, a dramatic tenor of merit, made his initial New York appearance on this occasion. Mr. Dostal has but recently returned from Italy, where he has studied, and sung in various operatic companies. His voice, exceptionally clear and resonant, covers the entire tenor range up to high C. He sang the romanza, "Donna non Vidi Mai" from Puccini's "Manon Lescaut" and "Deserto in Terra," by Donizetti. As an encore he gave a very effective rendering of the well known Irish song, "Mother Machree."

Organistic Carnegie.

Mr. Carnegie desires it to be known that he gives organs only to such congregations as are in needy circumstances and unable to provide organs for themselves. Will "supporters" of churches who have held back in the hopes that their support will be unnecessary after an appeal to Mr. Carnegie kindly note?—London Musical News.

A. P. Koptiaeff recently lectured on French music of the fifteenth, sixteenth and seventeenth centuries.

Photo by Matzen, Chicago, Ill.
CHARLES W. CLARK.

ing an encore sung in German and one in Italian, was sung in excellent English. The baritone is an artist in everything that the term implies. His tones are under seemingly perfect control. The scales, register and shadings displayed were those of a great artist. The singer had an abundance of temperament. He proved his powers as a great vocalist by the wonderful soft tone work which he presented. But the greatest thing of all was his perfect enunciation, that is, the ordinary folks could get every word sung without straining their ears to do so. American people are tired of poor

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GADSKI IS HANDICAPPED.

German Lieder and Opera Singer Not in Her Best Vocal Estate at Aeolian Hall Recital.

Mme. Gadski suffered under a severe handicap at her Aeolian Hall recital on Tuesday afternoon, November 11, for she was obviously not in her best vocal condition, as was evidenced by her shortness of breath (which several times marred seriously the line of her phrasing), her deviations from pitch, and the effort with which she projected superabundant force into many of her tones. Also she fell into several musical errors which seemed to be the direct result of a lack of her usual control and confidence. Then too, her accompaniments, played by Edwin Schneider, were not of a kind to inspire any singer, and therefore Mme. Gadski was thrown more or less upon her own resources at moments when adequate piano aid would have represented just the support she needed.

However, the basic elements of Mme. Gadski's singing style as known to New York for so many years were not obliterated by her vocal indisposition, for she revealed at least all her former earnestness, dignity, regard for text enunciation, and understanding of the shades of difference between lyrical and dramatic requirements. Even the comic has its place in the Gadski range of moods, the Taubert "Kinderlieder" showing the singer to be possessed of a sense of fun and power of humorous characterization.

Altogether there were twenty-one songs on her program, including scheduled numbers (and encores) by Brahms, Franz, Schubert, Schumann, Wagner, Mendelssohn, Strauss, Grieg, Wolf and Bohm.

For the reasons mentioned at the beginning of this article, it would not be fair to Mme. Gadski to go into a detailed review regarding her singing of the separate songs. When she failed to reach her former high level in such a selection as Schubert's "Erlkönig," slurred two notes in succession in another song, and took breath during the phrase "muss deine Liebe sein" in Bohm's "Still wie die Nacht," even the staunchest admirers of the prima donna knew that she was not herself.

Fortunately not everyone in the audience displayed as much of a critical sense as the MUSICAL COURIER listener and consequently the applause for Mme. Gadski was frequent and warm.

Aeolian Hall showed plenty of empty seats, due doubtless to the many vocal recitals that have been taking place recently in New York.

Morgan Kingston Heard with Welsh Singers.

Morgan Kingston was heard for the first time in New York, outside of the Century Opera House, on Thursday evening, November 13, at Aeolian Hall, supported by the Gwent Welsh Male Singers of Newport, South Wales, under the direction of George F. Davies. Mr. Kingston's beautiful tenor voice and lack of affectedness won him a decided success with the large audience, although his interpretations were somewhat lacking in dramatic intensity. He was heard to the greatest advantage in a group of simple ballads and in several encores of the same character.

The Gwent Welsh Male Singers is a male chorus of fourteen young men with robust and sonorous voices. The ensemble work was generally good and some of the interpretations were fine indeed. That the audience was generally Welsh may be judged from the fact that most of the people in the house stood up during the singing of the Welsh national anthem, "Hen Wlad Fy Nhadau." But even to music lovers not of Welsh nationality the singing of this excellent organization should be a pleasure.

Lanham Invitation Song Recital.

Kate S. Chittenden, dean, and the faculty of the American Institute of Applied Music have issued invitations asking the honor of the recipient's presence at a song recital, to be given by McCall Lanham, baritone, Friday evening, November 21, at 8:15 o'clock.

The program begins with ancient classic Italian songs and airs by Scarlatti and Lulli; continues with folksongs in German translation, followed by a group of French songs; then follow two songs, still in manuscript, by Alice M. Shaw (accompanied by the composer) and closes with songs by the Americans, William Lester, Howard C. Gilmour and Bruno Huhn.

Indianapolis Listens.

At the second concert of the Indianapolis Orchestra, November 10, the program consisted of the "Haensel and Gretel" overture, Sibelius' "Finlandia," three dances from German's "Henry VIII," MacDowell's "Indian Suite," and works by Massenet and Coleridge-Taylor. John Hoffmann, tenor, of Cincinnati, was the soloist. The next Indianapolis orchestral concert will be on December 14.

"But why complain? Any prima donna would be satisfied with what the manager says he pays you."

"So would I"—Charleston, S. C., News.

OKLAHOMA ATTRACTIONS.

Oklahoma City, Okla., November 13, 1913.

The musical season has been unusually slow this fall in getting started. A general complaint has been heard among the teachers regarding the backwardness of the pupils in resuming their instruction. Then, too, the Ladies' Music Club held its first general meeting one month later than previous years, and the Brünnhilde Club combined two meetings in one. To date there has been no artist concerts and pupils' recitals have been few. Beginning this month, however, musical affairs have taken a decided step forward. Teachers are no longer complaining; attractions are now coming, and the season is about to open auspiciously.

The Ladies' Music Club, the most influential of local clubs, held a successful meeting on Saturday afternoon, November 8. A greeting from the club's able president, Mrs. C. B. Ames, was followed by a report from the treasurer which showed a prosperous financial condition. Three hundred and thirty-five members are enrolled, and more than two thousand dollars are in the treasury. Most of this sum will be used to bring famous artists to the city. The first attraction offered by the club will be Maggie Teyte, who will appear on November 13 in the High School auditorium.

Four attractions booked by the management of the Musical Art Institute have been announced as follows: Carreno, on December 11; Schumann-Heink, on January 22; Zoellner Quartet, on January 22, and Elman on March 30. Carreno and Schumann-Heink have been heard here on previous occasions, but Elman will be heard for the first time.

Much regret was felt in local music circles by the departure of Norma Schooler for Alabama. It is generally conceded that no teacher here was as generally liked and as popular as was Miss Schooler. Kindly disposed to all in the profession, ever ready to help others on any occasion with sincere graciousness are some of the traits that helped to make her the most popular vocal teacher the city has ever had.

A choral organization known as the Brünnhilde Club recently held its first public meeting. The September and October programs were combined in one evening. "Writers of Song in the Twelfth Century" was the topic interestingly talked upon by Gedie Duke, the leader for the evening. A feature of the program was the appearance of Mrs. Patti Adams Schreiner, a former pupil of Moszkowski. She has recently returned to the city after a year's absence.

On Monday evening, November 10, Amanda O'Connor presented several advanced pupils in a piano recital. Each of the young players showed a generally reliable technic and dependability. Assisting on the program was Mrs. Parks Bennett, who sang several groups of songs.

Martha Thompson, the fourteen year old pianist pupil of Alfred Price Quinn, who arrived in Leipzig in September, has succeeded in entering the artists' class of Prof. Robert Teichmuller in the Royal Conservatory.

The fourth public exhibition of the Oklahoma Musical Academy is announced for November 21. The program will include the Beethoven sonata, op. 31, No. 2, by Henry G. McNeill; the Schumann G minor sonata, by Effie Duke, and Grieg's E minor sonata, by Zola Scheaffer, a fifteen year old pianist.

ALFRED PRICE QUINN.

Wolle's New Circular of Organ Recitals.

J. Fred Wolle, of Bethlehem, Pa., has just issued an attractive new circular containing about sixty new standard press testimonials to the efficiency of this organist. Photos of the Moravian church, where Dr. Wolle was organist from 1885 to 1905, and where he conducted Bach festivals from 1900 to 1905; also of the Greek Theater, Berkeley, Cal., in which he conducted symphony concerts and Bach festivals between 1905 and 1911; and of the Parker Memorial Church, Lehigh University, South Bethlehem, Pa., where he was organist from 1887 to 1905 and has conducted Bach festivals since 1902, are likewise to be found therein; also many press tributes from European and American papers.

Giuseppe Fabbrini Begins Season.

Giuseppe Fabbrini begins his first tour this month and will appear in several cities of the West. He will return to Minneapolis on December 11 for the opening of the Minneapolis Trio season, he being the pianist. The other two prominent musicians of the Minneapolis Trio are Karl Scheurer, second concertmaster of the Minneapolis Symphony Orchestra, and Cornelius van Vliet, principal cellist of the orchestra.

Some Press Comments on the N. Y. Recital of

ELEANOR SPENCER PLAYS.

FIRST NEW YORK APPEARANCE OF A YOUNG PIANIST.

A CLEAN TOUCH AND A TONE THAT WAS PLEASING.

A general atmosphere of opulence and cheer pervaded Eleanor Spencer's first New York piano recital, which she gave yesterday in Carnegie Hall. There was a large audience easily moved to friendly applause in front of her, and a handsome stage decoration of palms behind her, and there were not lacking flowers. Miss Spencer is young, enterprising, ambitious, undertaking important and difficult tasks. Liszt's preludes, undertakings, fugue in G minor, Schumann's arabeske, and the second of his nocturnes, also intermezzo by Brahms that are not often undertaken publicly, besides the more familiar B minor capriccio and pieces by Debussy, Scriabin, Cyril Scott and Schlesser.

Miss Spencer played agreeably, cheerfully, accurately, and with a clean touch and a tone that was pleasing. She possesses many of the fundamental and necessary qualities of her art.—New York Times, November 12, 1913.

YOUNG PIANIST SCORES.

ELEANOR SPENCER SHOWS UNUSUAL POWERS AT FIRST NEW YORK APPEARANCE.

Few connoisseurs who welcomed Eleanor Spencer at her first appearance in New York yesterday afternoon in Carnegie Hall could have failed to recognize her unusual powers after listening for a few minutes to the Bach-Liszt organ fantaisie and fugue in G, which opened the program, and few could have stayed to the end of the recital without feeling convinced that in this young pianist, home again after years of preparation in Europe, Americans have an artistic compatriot of whom they may well be proud.

Miss Spencer makes no pretenses at being a virtuoso; nor were her selections yesterday calculated to exhibit transcendental digital accomplishments. But her playing is that of a thorough musician whose chief aim is to translate to the ear the true message of the composers she interprets.

She brings to her work a clean cut technic, a crisp, firm and exceedingly sympathetic touch, a remarkably good sense of rhythm, a fine feeling for symmetry and proportion and an amount of repose that one finds very rarely among women.

In a brief review it is impossible to do full justice to Miss Spencer at this time. What with her admirably balanced and plastic performance of the Bach fugue, however; what with her delightful interpretations of Schumann's nocturne in D, op. 21, No. 2, and Brahms' intermezzo, Nos. 1 and 2, op. 117, and capriccio in B minor, op. 76, and her deeply felt and poetic reading of Chopin's sonatas in B minor, she offered, at least to one listener, an hour of musical enjoyment that will not soon be forgotten.—Max Smith, of New York Press, November 12, 1913.

PIANIST MAKES FAVORABLE IMPRESSION AFTER TEN YEARS' STUDY ABROAD.

After ten years' absence abroad, spent in studying and playing, Eleanor Spencer returned to her native land and gave her first piano recital here in Carnegie Hall yesterday afternoon. She is pretty, gracious of manner and free from affectations. These qualities put her on most friendly terms with her audience, and there were further demonstrations of the friendliness of many of her auditors, for after the first group of pieces it took three ushers to carry the bouquets to the stage.

Miss Spencer is a pleasing player. She has a warm tone and good technic. Her sentimental interpretation was wholesome and appealing in Schumann's arabeske. A second piece by the same composer, the nocturne, op. 21, No. 2, was well played. Then came a group of pieces by Brahms, nicely conceived and delivered with pleasing grace. A Chopin sonata and several pieces by moderns, such as Messiaen, Debussy, Scriabin and Cyril Scott, concluded the list. Applause answered each rendition and there were demands for encores at the close of the program.—New York Herald, November 12, 1913.

FINE SENSE OF TONAL BEAUTY, A KEEN SENSE FOR RHYTHM.

Earlier in the day a concert took place in Carnegie Hall which differed from nearly all of its kind that have occurred this season in that it challenged the interest and won the admiration of the judicious amongst its hearers. It was a piano recital by Eleanor Spencer. A smaller display of palms on the stage, fewer chrysanthemums and less flamboyancy in the preliminary announcement of the affair might have stamped Miss Spencer's unquestionable success with more emphasis. When such things are done for a novice a feeling of suspicion and distrust is aroused in the observers of artistic affairs. Miss Spencer might have been spared that drawback. She played an unconventional program and everything that she did, she did not like a novice but like an artist ripe in intelligence, mature in feeling and most admirably grounded in technical ability. She has a fine sense of tonal beauty, a keen sense for rhythm and there is a poise about her playing that many a veteran might study with profit. The public will profit by a better acquaintance with her.—H. E. K., New York Tribune, November 12, 1913.

MISS SPENCER'S TONE IS FAITHFUL TO THE INSTRUMENT AND GRATEFUL TO THE SENSITIVE MUSICAL EAR.

Eleanor Spencer, pianist, made her debut in a recital at Carnegie Hall yesterday afternoon. She has been playing in Europe, both in Germany and in England, and in each of these countries pleasant things have been said of her art. A sheet of extracts from the comments of foreign newspapers shows that the Pall Mall Gazette and the Daily Graphic, of London, feel readily upon the most important features of her performances. One of them declared that it was a pity that most of the youthful aspirants for fame did not play as well as Miss Spencer, and the other noted that the essentially musical nature of her tone and the confidence inspired by well-grounded technic were the things first to impress her hearers.

It is one of the agreeable duties of this morning to agree with both of these British observers. Miss Spencer's tone is without doubt the most valuable part of her equipment, for it is faithful to the instrument and always grateful to the sensitive musical ear. It possesses an unusually high degree of the true singing quality, which is so important in piano playing.

She was heard at her best in Schumann's arabeske, which she played with the style required by the difficult music. Miss Spencer has a piano talent and will doubtless grow in artistic stature.—The Sun, November 12, 1913.

ELEANOR SPENCER

YOUNG AMERICAN PIANIST REVEALS NATURAL GIFTS AND SOUND TRAINING.

HER PLAYING THROUGHOUT WAS MUSICIANLY.

Eleanor Spencer, a young American pianist, who has returned to her native land, after years of study abroad, gave a recital yesterday afternoon in Carnegie Hall. Miss Spencer proved herself the possessor of a sympathetic as well as beautifully clear tone, rhythmic sense and a sound technical training. Her playing throughout was musicianly.

Her playing of the Bach-Liszt organ fantaisie was clean cut and capable. Her renditions of Schumann's nocturne in D, op. 21, and two intermezzos by Brahms were most enjoyable. Her playing of the Chopin sonata in E minor was with genuine feeling.

Miss Spencer, in addition to actual accomplishments, promises a rich maturity in an art for which she has natural gifts as well as training.—Brooklyn Times, November 12, 1913.

Not a sensational program, as may be noted, nor a sensational art, but a thoroughly honest one. I should like to hear and see the artist again.—Maurice Halperson, New York Staats-Zeitung.

BROAD, INTELLIGENT GRASP OF THINGS, A COMPELLING DIGNITY AND A FINE PIANISTIC EQUIPMENT.

Eleanor Spencer is an American pianist who had never played in America, consequently she has never given her own country opportunity to watch her develop, but instead she effected the surprise of coming thoroughly in command of herself, of her keyboard and of musical literature.

She has a broad, intelligent grasp of things, a compelling dignity and a fine pianistic equipment. To sum it up, those who went in a questioning spirit succumbed early to her charms. She is big in thought and in delivery. Her Chopin was singularly free from overweening sentimentality, though not without poetry, and even her selecting the least known of the Chopin sonatas, the one in B minor, proved that she was playing her program with no regard to doing "familiar" things.

Her program, too, bespoke the musician, and much of it was played with a musician's sweep and certainty, in which accuracy, poise, and sincerity were ever present. She opened with Liszt's arrangement of the Bach C minor fantaisie and ended with splendid readings of Schumann's arabeske and the nocturne, op. 21.

In this group she also played Brahms. Following the Chopin sonata she played groups including Debussy's "Reverie" and numbers by Scriabin, Cyril Scott and Schlesser. Miss Spencer is an artist of breadth and maturity. It would be well worth while to hear Miss Spencer in several recitals, as the enthusiasm and her achievements proved that her contributions will be awaited with interest.—Evening Mail, November 12, 1913.

AMPLE AND SECURE TECHNIC, GOOD MUSICIANSHIP AND REPOSE ARE AMONG HER COMMENDABLE QUALITIES.

One of the most interesting younger pianists who appeared here in several seasons is Eleanor Spencer, an American. She gave a recital yesterday afternoon in Carnegie Hall.

Presenting a program, including the Bach-Liszt organ fantaisie and fugue in G minor, and Chopin's B minor sonatas, Miss Spencer created immediately a favorable impression upon a large assemblage. An ample and secure technic, good musicianship and repose are among her commendable qualities.—The World, November 12, 1913.

PLAYED WITH FINISHED TECHNIC AND BETRAYED AN INSIGHT INTO PECCULARITIES OF STYLE WHICH AUGURED WELL FOR THE FUTURE.

Eleanor Spencer, who has been praised for her playing in German and English cities, made her first appearance in New York yesterday at Carnegie Hall. She was unfortunate in choosing a day exceptionally busy for the critics, which made it possible to hear only a few pieces on her program, but she had an audience of good size which showed pleasure by its applause. The commentator here has her in the large and finale of Chopin's B minor sonata, a reverie by Debussy, three etudes by Scriabin and Cyril Scott's "Danse Nègre." All these were played with finished technic. The young pianist betrayed an insight into peculiarities of style which augured well for the future.—Evening Post, November 12, 1913.

PLAYING WAS CLEAN CUT AND PLEASING WITH GOOD TONE.

Eleanor Spencer, a newcomer in the local concert field, gave her first recital yesterday afternoon at Carnegie Hall. She was greeted by a large audience that was lavish with applause and flowers, and the plaudits were deserved in a measure, for her playing was clean cut and pleasing, with good tone.

Miss Spencer is young and seems to possess the qualities that are requisite for the concert stage, and much may be expected from her in the future.

The program was one that indicated ambition, and comprised Liszt's arrangement of Bach's G minor organ prelude and fugue, Schumann's arabeske and the second of his nocturnes, Brahms' intermezzo and B minor capriccio, Chopin's B minor sonata and selections of Debussy, Cyril Scott, Scriabin and Schlesser.—Brooklyn Citizen, November 12, 1913.

HER TECHNIC IS EXCELLENT.

Eleanor Spencer, an American young woman, made her debut here in Carnegie Hall yesterday. She studied with Leschetizky and Harold Bauer, and showed that she has talents in several directions, singing as well as playing. She played with Nikisch in London, and also in Berlin, Paris and other places, and she appeared yesterday in a captivating program, reinforced by a charming stage presence. For her big number she played the Chopin sonata in B minor and a novelty was introduced at the end of the program in the Schlesser étude in E flat, which was played with spirit. The "Danse Nègre" was another number that pleased. Miss Spencer has enthusiasm and contributes the charm of youth in her interpretations, giving the impression throughout that, although her technic is excellent, she is moreover temperamental. She played Debussy as well as might have been expected in his "Reverie." The Brahms numbers, intermezzo, Nos. 1 and 2, and the capriccio in B minor were played effectively. The Bach number was the organ fantaisie and fugue in G minor, and Schumann was represented by an arabeske and nocturne in D major, all of which were performed interestingly.—Brooklyn Eagle, November 12, 1913.

MANAGEMENT ANTONIA SAWYER

Hattie Scholder-Edlin's Recital in Aeolian Hall.

Thursday afternoon, November 13, Hattie Scholder-Edlin appeared at Aeolian Hall, New York, in her first recital of the season, and is to be congratulated upon the success she achieved. Her broad interpretations, together with remarkable technical accomplishments, are coveted attributes of her art. The program was as follows:

Toccata and fugue, D minor.....	Bach-Tausig
Sonata, A major.....	Scarlatti
Rhapsodie, op. 79, No. 2.....	Brahms
Des Abends.....	Schumann
Traumeswirren.....	Schumann
Etude, A flat major.....	Moszkowski
Etude de concert, F minor.....	Lalo
Etude, C major.....	Rubinstein

MINNEAPOLIS ORCHESTRA PLAYS FINE PROGRAMS.**Three Swedish Dances Given First Hearing in America—Recital by Chicago Pianist—Minneapolis School of Music Calendar.**

Minneapolis, Minn., November 13, 1913.

Friday evening, November 7, the second evening concert of the Minneapolis Symphony Orchestra was given at the Auditorium. The program included Spohr's overture to "Jessonda"; tone poem, "Finlandia," by Sibelius; the D major symphony, op. 73, by Brahms, and the violin concerto, "Symphonie Espagnole," by Lalo. The Brahms symphony was superbly played, while the overture to "Jessonda" gave a foretaste of the music of the future, which was realized by the tone poem of Sibelius.

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It is one thing to appear as a great artist on the Friday evening symphony programs, as most of the visiting artists appear. It is quite another thing to do the steady, hard work required of a concertmaster in a great symphony orchestra, spend much time on composing and other branches of work and yet with no apparent handicap measure oneself with the leading artists of the day as Richard Czerwonky did in his splendid playing of the fascinating, colorful and extremely difficult violin fantasia concerto, "Symphonie Espagnole." That the audience was appreciative was evidenced by the necessity for two encores and countless acknowledgments of the continuous applause. Mr. Czerwonky played Gossec's charming gavotte with harp accompaniment by Henry Williams and Hubay's "Butterfly" with Mr. Czerwonky's own orchestration.

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The Minneapolis Symphony Orchestra always attracts capacity houses, and Sunday, November 9, was no exception. The chief interest of the afternoon centered about the first rendition in America of Tor Aulin's three Swedish Dances, op. 32. All three dances are rhythmically and melodically in the vein of the best Swedish national dances. The other numbers were: "March of the Dwarfs," from the ballet "Laurin," by Moszkowski; the overture to "Le Roi d'Ys," by Lalo; Tchaikovsky's suite, "The Sleeping Beauty"; Glazounow's "Scenes de Ballet," op. 52, and Massenet's "Under the Linden Trees." This last is a tonal picture of the fond whisperings of a pair of village lovers as they walk under the linden trees. The two voices were given to the cello (Cornelius van Vliet) and clarinet (Pierre Perrier), which was so daintily played that the audience insisted on a repetition of it. The "Marionettes," from the Glazounow suite, was also repeated. The soloist of the afternoon was Elsa Kellner, soprano, who elected to sing "Elsa's Dream," from "Lohengrin"; "Joyful and Mournful," by Liszt, and "Slumber, Sweet Child," by Wagner. She was recalled and graciously responded to two encores. Her voice has a fine carrying quality, but is not broad or particularly sweet.

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The young Chicago pianist, Theodora Sturkow-Ryder, gave a recital program before the Thursday Musical on Thursday afternoon, November 6, which gained for her the friendship of this thousand strong organization. Mme. Ryer's delightfully unhackneyed program showed to advantage the quality of brilliance and true pianism which make her a favorite with the public, while her original arrangements of Schubert's F minor impromptu and his op. 40 march proved her fine scholarship. The program in full follows:

Prelude and fuge, D minor.....	Arthur Foote
Etude (or the left hand).	
Fantastic Sonata, F minor.....	Mendelssohn
The Deserted Sands.....	Rene-Baton
The Spinning Girls of Carante.....	Saint-Saens
Etude, en forme de Valse.....	Saint-Saens
Etude, F major.....	Arensky
The Lark.....	Glinka-Balakirev
Policinelle.....	Rachmaninoff
Impromptu, F minor.....	Schubert
March, op. 40.....	Schubert
(Arranged for concert by Sturkow-Ryder.)	

■ ■ ■

It is one of the fortunate things for a city growing musically as Minneapolis is, that it can attract and hold such excellent musicians as Mr. and Mrs. Frederic Freemantel, who established themselves at once in an enviable high place by their recital at the First Baptist Church, on Tuesday evening, November 11. Mr. Freemantel's lovely tenor voice and Mrs. Freemantel's truly exceptional accompanying won for them a genuinely hearty welcome from the musicians of the city, who naturally reserved their judgment until the artists had proven themselves. In the first group, "Love in May" (Parker), "My Lovely Celia" (Munroe), "The Plague of Love" (Arne), "Now Sleeps the Crimson Petal" (Quilter), "The Water Nymph" (Morgan), and "Three Comrades" (Hans Hermann), the song "Now Sleeps the Crimson Petal" was the most enthusiastically received and was encored. The second group

consisted of French songs, and the third in German, and each was encored. Mr. Freemantel rendered "Myra," by Clutsam, with such deep sympathy that the audience readily felt its seriousness. The whole program was characterized by dignity and earnestness. The singer's upper notes were especially sweet and his diminuendos were charming in their evenness. Mr. Freemantel is a sincere master, possessing a good voice, intelligently developed and remarkably handled with a minimum visible effort. Minneapolis musicians are congratulating themselves on the acquisition of such artists. The program in full follows:

Love Me in May.....	Horatio Parker
My Lovely Celia.....	George Muaroe
The Plague of Love.....	Dr. Arne
Now Sleeps the Crimson Petal.....	Roger Quilter
The Water Nymph.....	Orlando Morgan
Three Comrades.....	Hans Hermann
Romance.....	Claude Debussy
Mandoline.....	Claude Debussy
J'ai pleure en reve.....	Georges Hue
Begere Legere.....	Weckerlin
Aubade.....	Edouard Lalo
Le Moulin.....	Gabriel Pierne
Die Lotusblume.....	Schumann
Im Wunderschonen Monat Mai.....	Schumann
Haiden Roslein.....	Beethoven-Huss
Siegmund's Liebeslied.....	Brahms
Die Mainacht.....	Strauss
Heimliche Auffordrung.....	Strauss
Myra.....	Clutsam
A Rosy Morn.....	Ronald
A Summer Day.....	Nevin
A Spirit Flower.....	Campbell-Tipton
Birthday.....	Cowen

■ ■ ■

Cornelius van Vliet, the Dutch cellist, will give his only Minneapolis recital on November 19. Mr. van Vliet's fine playing and his exceptional program will make this one of the events of the season. The assisting artists will be Alma Johnson-Porteous, contralto, and Mrs. William Albee, pianist. Mr. van Vliet has organized a trio for the giving of chamber music concerts, and his associates will be Karl Scheurer, violinist, and Giuseppe Fabbri, pianist. The first of the series will be given December 11, the feature of the program being a Wolf-Ferrari trio in F sharp minor and the Schubert B major trio.

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The Saturday morning recital at the Minneapolis School of Music will be given November 22 by Marion Carley, pianist, pupil of Signor Fabbri. She will be assisted by Magaret Distad, contralto, pupil of William H. Pontius. Julia Lee and Ida Ofstad presided at the informal reception and tea, November 14. Esther Jones-Guyer, contralto, pupil of William H. Pontius, gave the following group of solos before the Schubert Club, in St. Paul, November 15: "In questa tomba," Beethoven; "Mit deinen blauen Augen," Strauss; "Meine liebe ist grun," Brahms; "Will o' the Wisp," Spross. The regular Saturday morning faculty program will be given November 15 by Signor Fabbri. Charles M. Holt, director of the department of oratory and dramatic art, has completed the cast for Galsworthy's "The Pigeon," to be given by the University of Minnesota Dramatic Club at a downtown theater later in the year. Mrs. Charles M. Holt was in Winona last week to lecture at the College of St. Teresa. Edna Grinager, pupil of Mr. and Mrs. Charles M. Holt and Mary G. Kellett, read at the First German Church last week. Harriet Hetland, of the dramatic department, will read at the Philadelphia Baptist Church, St. Paul, this week. Isabel Sampson, Tessie Mollan and Miss Woodstrom, pupils of Miss Hetland, read in St. Paul last week. Alice R. O'Connell, of the dramatic department, will read "Merely Mary Ann" at the Temple Baptist Church, Minneapolis, Friday evening, November 28. She will read at the Holy Trinity Church November 19.

WILMA A. GILMAN.

Praise for Director of People's Symphony Concerts.

F. X. Arens, conductor of the People's Symphony Orchestra, of New York, recently received the following letter, aent the first concert, from a prominent composer and musician of high standing (name given on request):

November 9, 1913.

Dear Mr. Arens—I am writing to thank you for the ticket which enabled me to hear a very delightful program. I think I have before this heartily congratulated you on your interpretation of the Dvorak "New World" Symphony, but I shall repeat that no other conductor (in my opinion) ever gets so deep under the skin of that symphony. Perhaps it is because you know the expanses, the stupendous nature of this country, its tumults and its vast silences, as very few do. Did I hear some new and charming nuances of this sort, whether they were intended, or the inspiration of the moment. I don't know whether I could have told you all this after the concert without tears, and I don't know when I have been so profoundly moved and impressed.

With sincere thanks and best wishes,

Yours very truly,

C. G. L.

"Did you try her voice?"

"Yes. We swapped."

"How's that?"

"Well, I tried her voice and she tried my nerves."—Charleston, S. C., News.

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Alan MacWHIRTER Baritone

Traditional Folk-Songs of Great Britain and Ireland

Letter from Sir Charles Santley:
June, 1913.

Dear Friends:
It is with great pleasure and confidence I introduce to your notice my friend and pupil, Mr. Alan MacWhirter. He is the ablest interpreter of "Folk Songs" I know. Though a Scot by birth, his delineation of Irish character in song is unrivaled. He possesses a fine voice, which he uses with great ability. With such a combination of qualifications I feel sure he will meet with great success wherever he may appear.

C. SANTLEY.

Some Press Opinions:
In the enunciation of the words, his sense of rhythm, which allows him the utmost freedom without distorting the song, and in the power of conveying the poetic feeling on the whole, he was particularly successful.—London Times.

He sings with intelligence and commendable distinctness of enunciation.—London Queen.

The quaint humor and pathos of these songs were fully brought out by the singer, and his clear enunciation was combined with a baritone voice of resonance and attractive quality.—The Scotsman (Edinburgh).

He has a fine resonant voice and quite irreproachable enunciation.—Yorkshire Post.

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AN ARTISTIC TREAT.**Century Opera's Production of Saint-Saëns Opera Fulfils All Requirements and Meets with Exceptional Favor.**

"Samson and Delilah," at the Century Opera House, has proved to be a decided hit. This opera contains so much truly classical music, and this music was so excellently played by the orchestra and so well interpreted by the soloists and especially by the chorus, that it was indeed an artistic treat of the highest class. The Delilah was taken in turn by Jayne Herbert, Kathleen Howard and Mary Jordan, and of these three Kathleen Howard was very satisfactory, although her voice rather fails in tonal beauty on the high notes, which is remarkable enough, considering the fact that, when she made her debut with the Adelina Patti concert organization a few years ago, stepping direct from her teacher's studio to that exalted position, she possessed all of these high notes, going up to A flat with perfect purity.

The Samson of Gustav Bergman was a masterly performance, although he was apparently still suffering from a slight cold. Mr. Bergman evidences so complete a mastery of stage technic that he carries everything before him and controls the audience by his every movement. His interpretation of Samson was full of dramatic fervor and showed that he fully comprehended the meaning of the part.

For Mr. Kingston, it may be said that his singing of the part was very beautiful, indeed, but Mr. Kingston has not yet acquired that perfect mastery of stage routine which is essentially necessary to an operatic artist. The role of the High Priest was taken in turn by Chalmers and Kreidler, both of whom are eminently satisfying in their singing and acting (and it may be added that they have both greatly improved in the latter quality since the beginning of the season). The scenery was very effective and a note on the program states that the Century management was indebted to the Boston Opera Company for the loan of the scenery, costumes, properties and effects for this opera.

Von Ende School of Music Concert.

November 14 brought a program of violin, piano and vocal music at a concert given by the Von Ende School of Music, New York, in the following order:

Toccata and fugue.....	Bach
Miss Joyce Albert.	
Instructors, Mme. Conrad and Mr. Stojowski.	
Prelude and fugue in E minor, op. 35.....	Mendelssohn
Phi-p Feinne.	
Instructor, Mr. Parsons.	
Concerto in D minor.....	Vieuxtemps
Adagio religioso. Finale.	
Samuel Ollstein.	
Instructor, Mr. von Ende.	
Nocturne in E major.....	Chopin
False Humoresque.....	Stojowski
Marguerite Bailhe.	
Instructor, Mr. Stojowski.	
Rose in the Bud.	Forester
Love Me or Not.....	Secchi
Invictus.....	Bruno Huhn
Errol R. Sears.	
Instructor, Mme. Remenyi.	
Study in A flat.....	Chopin
Mazurka in A minor.....	Chopin
Scherzo.....	Chopin
Frank Sheridan.	
Instructor, Mr. Stillman.	
Prelude and fugue in C sharp major.....	Bach
Polonaise in C minor.....	Liszt
Aida Dolinsky.	
Instructor, Mr. Parsons.	
Concerto in D minor.....	Wieniawski
Allegro moderato.	
Harold Micklin.	

The excellent instruction of these pupils by the teachers named on the foregoing program produced results of unusual merit. The standard classic and modern works were played and sung in a manner altogether gratifying to all concerned.

On Friday evening of this week Sigismund Stojowski gives a piano recital at the school, for which invitations are eagerly sought.

Baernstein-Regneas Opera Class.

It is of musical interest and of value to the operatic aspirant to learn that Joseph Baernstein-Regneas, the eminent New York vocal instructor, personally conducts an opera class two evenings weekly when this artist, alike noted as an actor and singer, puts the fruits of years of study, research and actual experience at the disposal of the student. Here every subtle detail of gesture, posture and facial expression, as well as the bigger, broader strokes of character painting, are taught, and the singer equipped with so complete a knowledge of stagecraft and the actor's art, that first performances are robbed of their terrors and the awkwardness usually attendant upon them.

Joseph Regneas, besides having a vast repertoire of roles which he has performed, has absorbed, as it were, the operas from cover to cover, and one hears him giving the

soprano her cue here, the contralto her words there, and so on, directing the action, words and music of each opera as it comes. An artist of many sides and wide sympathies, one finds him portraying with equal conviction the snake-like charms of Delilah, the rollicking Mephisto, the coquettish Manon, the "dusser Hagen," and so on. He acts, and he knows how he acts, and can pass it on.

This operatic study is also of great benefit to concert singers, as through the enacting of roles they speedily acquire a greater abandon of style and a keener insight into mental picture building.

EXCELLENT SUNDAY MUSIC.**Concert at Century Opera House a Good One.**

Without wishing to criticize the programs of the Sunday night concerts at the Century Opera House, New York, the present reviewer has been wondering how it happens that the programs distributed in the evening never agree with the programs which are printed on posters and hung out in front of the building during the week. Sometimes the change is an improvement and sometimes it is not, but it seems certainly remarkable that not even the orchestra selections remain the same, although it is easy to understand that the vocal artists may have to be changed at the last moment on account of indisposition or some other cause.

However this may be, the concert on last Sunday evening was certainly an enjoyable one, as all of these concerts since the beginning of the season have proved to be. The orchestra portion, which was conducted by Josef Pasternack and Carlo Nicosia, each of these two conductors taking half of the program, consisted of the overture from "Zampa"; three selections for string orchestra, among them the "Andante Cantabile" (Tschaikowsky's string quartet); the overture from "Guarany" (Gomez), and ballet music from "Faust." The best numbers from the vocal program were the serenade from "The Jewels of the Madonna," excellently given by Kreidler and chorus, and "Ah fors e lui" from "Traviata," remarkably well sung by Mary Carson, whose name appeared for the first time on the program of the Century Opera.

Alfred Kaufman, Ivy Scott and Walter Wheatley were heard respectively in selections from "Faust," "Madame Butterfly," and "L'Elisir d'Amore." Lois Ewell sang "Adieu Forets" from "Jenne d'Arc" (Tschaikowsky), and there were two quartets from "Martha" and "Rigoletto." The audience was generous in its applause.

Charles F. Naegle to Give Recital.

Charles Frederick Naegle, the talented pianist, is to give a recital in the ballroom of the Plaza Hotel, New York, December 4.

In his joint concert with the violinist Maximilian Pilzer, at Freehold, N. J., October 29, young Naegle scored a real success, and played with finish and execution worthy of a much older musician. This pianist is only sixteen years of age. He is a pupil of the well known New York teacher, Genevieve Bisbee.

Charles W. Clark's Vast Audience.

Word comes from Topeka, Kan., that Charles W. Clark, the renowned American baritone, sang to an audience of five thousand people in that city, and turned one thousand away. Mr. Clark is to sing with the Evansville festival this year, and he has also been engaged for the Spartansburg festival.

Two More Engagements for Marie Kaiser.

Walter Anderson, the New York manager, has booked engagements for Marie Kaiser, soprano, with the Kansas City Schubert Club on May 6 and the Albany Philharmonic Orchestra, December 8.

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PORLAND SYMPHONY SEASON BEGUN WITH VARIED PROGRAM.

Large Audience at Opening Concert—New Oboe Players—Orchestra Gives Free Rehearsal for Benefit of School Children, Many of Whom Eat Peanuts During Performance—Too Young to Appreciate Concert.

445 Sherlock Building.
Portland, Ore., November 8, 1913.

Last Sunday afternoon the writer was in the large audience present at the opening concert of the Portland Symphony Orchestra and never has the orchestra played better. Mose Christensen directed with authority. Tchaikowsky's fifth symphony was at the head of the program. Then came Massenet's "Scenes Alsaciennes," Grieg's Norwegian "Tone Pictures" and Beethoven's "Egmont" overture were the final numbers. This year the orchestra has a better oboe section. Frederick Starke, for the past twenty years a member of the Theodore Thomas Orchestra, of Chicago, is playing first oboe, and the second oboe is in the able hands of Roy C. Russell. Mr. Starke likes the local orchestra and said it could be compared favorably with some of the large Eastern organizations. On October 31 the orchestra gave a free rehearsal for the benefit of the school children, when five thousand pupils listened to the above mentioned program. F. W. Goodrich made a short speech. The children were too young to enjoy the concert. Many ate peanuts. In fact, it was a noisy crowd. The orchestra has a complete instrumentation and numbers fifty-five men.

■ ■ ■

Students of one of the local high schools heard Lucien E. Becker, a prominent pianist of Portland, play on October 30. He appeared under the auspices of the Monday Musical Club, Mrs. H. A. Heppner, president. The club is trying to bring the students in closer touch with high class music.

■ ■ ■

Emilio de Gogorza, the baritone, gave a recital in the Heilig Theater on November 5. He sang in French, Italian, German, Spanish and English. Several American compositions were among his offerings, such as "The Lark Now Leaves His Watery Nest," by Horatio Parker, and "Uncle Rome," by Sidney Homer. Henry Giles assisted as pianist and accompanist. The recital was given under the local management of Lois Steers-Wynn Coman.

■ ■ ■

William Lowell Patton, the efficient organist of the First M. E. Church, deserves special mention for the extra numbers that he played during the past few weeks. Every Sunday he begins his program at 7:10 P. M., and plays solos for twenty minutes.

■ ■ ■

Carl Denton, a capable conductor, has been chosen to direct the next symphony concert. Goldmark's "Rustic Wedding" symphony is on his program.

■ ■ ■

Dr. Emil Enna is one of Portland's busy piano teachers. Now and then he finds time to enjoy life in an automobile.

JOHN R. OATMAN.

Florence Austin's Canadian Success.

Florence Austin created a genuine success at her recent appearance in Montreal, Canada, as soloist with the Montreal Symphony Orchestra, as may be seen by perusal of the following five notices, three of which are translations from the original French newspapers:

The soloist of the first concert, Florence Austin, violinist-virtuoso, was given an ovation. With what talent and what art she made her instrument sing! Accomplished artist, Miss Austin merits the very greatest praise for the artistic manner in which she interprets the works of the great masters.—*La Patrie*, Monday, October 20, 1913. (Translation.)

We come now to congratulate the soloist, Florence Austin, violinist of very great talent. She played ravishingly and her magnificent performance literally captivated us.—*La Presse*, Monday, October 20, 1913. (Translation.)

Florence Austin, the first American to win the first prize of the Royal Conservatory of Liege, Belgium, chose the Wieniawski concerto in D minor for her violin solo. She played the entire concerto; her technic was splendid and the whole effect very pleasing.—*Daily Star*, Monday, October 20, 1913. (Translation.)

The soloist was Florence Austin, and she rendered Wieniawski's concerto in D minor entire. She showed that she possesses wonderful breadth of tone and her rendition of the final was especially admirable. Throughout Miss Austin displayed wonderful technic.—*The Gazette*, October 20, 1913.

Florence Austin, the violin soloist, showed by the performance of Wieniawski's concerto in D minor, as also in a number of lighter pieces that she is an artist. She bows well, possesses a good technic and especially in the slower movements is mistress of an intensely luscious and melodiously legato tone. She was recalled several times, and had to give the inevitable encores.—*The Daily Mail*, October 20, 1913.

Miss Austin's Aeolian Hall recital in New York had many notabilities in the audience, among others David Warfield, Douglas Fairbanks and party, Digby Bell, Marcus

Meyer, and about a hundred members of the Lambs' Club. Probably no recent musical audience has included so many eminent actors of the day. Miss Austin says she copied no other violinist in introducing a group of compositions by American composers, for her program was made up and in course of study during the past summer. The vast quantity of flowers sent her but echoed the esteem in which she is held. More than a mere word of mention is due the competent accompanist of that occasion, Edna Rothwell, who was alive and sympathetic in every measure she played. (Advertisement.)

TANEIEW CYCLE GIVEN IN RUSSIAN CAPITAL.

Duke's Private Quartet Honors Russian Composer—His Chamber Music Heard—Makes Fine Impression—Vassilenko Leads Wagner Concert.

Arbote, Deneshny 32.
Moscow, Russia, October 21, 1913.

Our concert season opened with a chamber music performance of the most exquisite kind. The St. Petersburg String Quartet of the Duke of Meklenburg-Strelitz, consisting of Gregorowitsch, Kranz, Bakalejinoff and Butkevitch, performed a whole cycle of Taneiew's chamber music on three evenings, following closely one after the other.

■ ■ ■

Taneiew, the well known master of counterpoint, and a pianist of high artistic attainment and fine sense of proportion, also is a composer of rare talent. His appearance at



INSIDE OF THE KREMLIN GROUNDS IN MOSCOW.

the keyboard, performing in his own works, was the signal for warm applause on the part of the audience, whose sympathy and admiration he has gained in all musical circles of Moscow. The St. Petersburg organization played Taneiew's six string quartets, and also a trio and a quartet and quintet with piano. All the pieces were performed masterfully by the visitors and in fine ensemble. Taneiew's work showed all that finish which has made him such a desirable teacher in composition for all the young talents who have received their training mainly under his direction. He is truly a great master of counterpoint, but also by his deep artistic insight and his rare understanding of music, he has inspired his pupils with a true comprehension of the loftiest standards in art.

■ ■ ■

Taneiew in his own compositions follows classical rather than modern lines. His works are remarkable for conservativeness in form and respect for melodic considerations. The players revealed admirable balance, and in the selections which had the help of the composer at the piano, the effects obtained were little short of sensational. Taneiew is a pianist with a sensitive, elastic touch, and showed himself to be fully conversant with the difficult art of chamber music performance.

■ ■ ■

A few days after the triumphs of Taneiew and his fellow executants, we heard another excellent recital of chamber music, that of the artistic family Luboshütz, consisting of two sisters and a brother. The eldest of them, Lea Luboshütz, a famous violinist, has just attained the end of the tenth year of a splendid artistic career. She is highly gifted and her playing bears the stamp of real art. Her sister, Anna, a talented cellist, and their brother, a pianist, form a trio of exceptional skill and musical worth. They received their training at the Conservatory of Moscow.

■ ■ ■

The first symphony concert of the season was that of Serge Vassilenko, who opened his series of performances with Wagner on the occasion of the centenary of the birth of the great German master. Vassilenko began with the "Rienzi" overture and had for the close the "Meistersinger" prelude. Parts of "Tannhäuser" were sung by the tenor, M. Darial (a Caucasian by birth), and parts of "Walküre" by Ermolowa-Youshina, an artist from the Imperial Opera. The audience, consisting chiefly of school boys and girls (the Sunday matinees are free), expressed their enthusiasm by lasting applause.

ELLEN VON TIERSÖHL.

KANSAS CITY ORCHESTRA PRESENTS WAGNER PROGRAM.

Putnam Griswold Wins Laurels for Fine Solo Work—Lectures on Symphony Program—National Opera Company, of Canada, and Pavilova Engaged for February.

Kansas City, Mo., November 10, 1913.

The Kansas City Orchestral Association opened its third season on Monday afternoon, November 3, by presenting the Kansas City Symphony Orchestra, with Carl Busch as conductor. The financial success of the season seems assured. Before the closing of the doors for the first number standing room was sold. Probably the Wagner program and the festival commemoration of the one hundredth anniversary of the great master's birth were in a measure responsible for the large audience. Much public interest was due the fortunate choice of soloists for the concert, as the triumphs of the Metropolitan Opera basso, Putnam Griswold, have been heralded here for many years. The selection of the programs gave a representative presentation of the best of the Wagner music. It is gratifying to note the growth in quality and precision in the orchestra itself. Putnam Griswold completely won Kansas City. He was given an ovation at each appearance and compelled to respond many times, thus giving an adequate presentation of the many sides of his art. His is a glorious voice, coupled to a head and heart susceptible to the subtle naive intricacies of human motion, with the ability to express them. Here is the program:

Flying Dutchman—Overture.

Rheingold—Entrance of the Gods into Walhalla.

Meistersinger—

Hans Sachs' Monologue.

Putnam Griswold.

Dance of the Apprentices and Procession of Mastersingers.

Lohengrin—Prelude to Third Act.

Tristan and Isolde—Prelude.

Götterdämmerung—Siegfried's Rhine Journey.

Meistersinger—Disdain Our Masters Not, My Friend.

Putnam Griswold.

Parsifal—

Procession of the Knights of the Holy Grail.

Ride of the Valkyries.

C. E. Lewis at the piano.

Glenn Dillard Gunn, of Chicago, lectured to a large audience in the Grand Avenue Temple, Monday morning, November 3, on "Wagner in the Concert Hall." This was the first of a series of lectures to be given by Mr. Gunn on subjects bearing directly on the programs of the Symphony concerts. This effort toward the advancement of the appreciation of music is due the cooperation of the University Extension Center with the Orchestral Association.

The W. A. Fritschy Concert Direction has completed arrangements for the appearance here of the National Opera of Canada in three performances during February. Pavilova and company will be a part of the engagement. The Grand Opera and Ballet Festival is sure to be a great success, headed by artists like Slezak, Villani, Rappold and Gerville-Reache.

Evaline M. Hartley, one of the leading contraltos here, leaves behind a host of friends and admirers in accepting a position as teacher of voice culture in the Kansas State Normal at Emporia.

GENEVE LICHTENWALTER.

For the Cause.

[From the London Times.]

The possessor of a great style, a great voice, and a great popularity holds in the hollow of her hand a unique power of bringing the best music into the life of the enormous public which she commands. In this respect the record of many great singers has been truly lamentable. Many have been content with a repertoire of banalities which can be counted on the fingers of one hand. Most have thought first of their own success, and only sporadically of the worth of the music they sing. How many of the 800 songs of Schubert have they explored or popularized? How many of them have brought the beauties of Schumann's "Frauenliebe" home, as their voices best could? How many vocal Joachims have devoted their lives to making men and women love Bach and Beethoven, instead of earning a cheap applause with the fireworks of Wieniawski and Vieuxtemps? Such a power for good is ready to their hand; for such unselfish work the reward, says history, is great.

Amparito Farrar Returns to America.

Amparito Farrar, soprano, who has attained success in Paris, both in concert and recital, where for the past few years she has been studying with Jean Périer, the great singer and teacher, has just returned to America.

While in New York during this season Miss Farrar will give a series of concerts. She has offers to sing in opera in Paris, Berlin and in Italy, and will return to Europe in the spring or summer, after having accepted one of these offers.

The PROGRESS of AMERICAN MUSIC

[This department is designed by the MUSICAL COURIER to be as complete a record as possible of the public performance all over the world of the works of composers born in the United States. The department will be published weekly and contributions are solicited from any source whatsoever to help make the record all-encompassing. The clippings and programs sent must report concerts which have actually taken place and must be of recent date. However, advance notices and advance programs will not be considered. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for the MUSICAL COURIER list. All communications referring to this department must be addressed—"American Composition Editor," MUSICAL COURIER, 437 Fifth Avenue, New York, N. Y.]

- Bauer, Marion—"Star Trysts" (song), sung by Constance Purdy, Hyannisport Club, Hyannisport, Mass., August 29, 1913.
- "Over the Hills" (song), sung by Constance Purdy, Friday Morning Club, Worcester, Mass., October 15, 1913.
- Bergh, Arthur—"A Dilemma," "Prayer for Sleep," "The Fate of the Flimflam," "The Night Rider" (songs), sung by Percy Hemus, Aeolian Hall, New York, November 5, 1913.
- Bond, Carrie Jacobs—"A Little Pink Rose" (song), sung by Frances Morton-Crume, Hamilton, Ohio, October 24, 1913.
- "A Perfect Day" (song), sung by Gertrude Higgins Wilson, Carnegie Hall, New York, November 7, 1913.
- Cadman, Charles Wakefield—"Idyls of the South Sea" (song cycle), sung by Christine Miller, Sweet Briar College, Virginia, November 3, 1913.
- "From the Land of the Sky-Blue Water," "The Moon Drops Low" (songs), sung by Hazel Harmon, Guilford College, N. C., November 8, 1913.
- "At Dawning" (song), sung by Frances Morton-Crume, First Presbyterian Church, Hamilton, Ohio, October 24, 1913.
- "From the Land of the Sky-Blue Water" (song), sung by Constance Purdy, Hyannisport Club, Hyannisport, Mass., August 29, 1913.
- "Memories" (song), sung by Edwin Evans, Witherspoon Hall, Philadelphia, November 13, 1913.
- Campbell-Tipton—"A Spirit Flower" (song), sung by Idelle Patterson, Calvary Methodist Episcopal Church, New York, November 9, 1913.
- "A Spirit Flower" (song), sung by Adele Krueger, Aeolian Hall, New York, November 16, 1913.
- "A Fool's Soliloquy" (song), sung by Charles Norman Granville, Aeolian Hall, New York, October 29, 1913.
- Carpenter, John Alden—"Don't Caere" (song), sung by Christine Miller, Coker College, Hartsville, S. C., November 5, 1913.
- "The Cock Shall Crow" (song), sung by Constance Purdy, Hyannisport Club, Hyannisport, Mass., August 29, 1913.
- "The Cock Shall Crow" (song), sung by Constance Purdy, Friday Morning Club, Worcester, Mass., October 15, 1913.
- "Go, Lovely Rose" (song), sung by Edwin Evans, Witherspoon Hall, Philadelphia, November 13, 1913.
- Chadwick, George W.—"Before the Dawn" (song), sung by Charles Floyd, Ziegler Institute of Normal Singing, New York, November 1, 1913.
- "Allah" (song), sung by Emma Cecile Nagel, American Institute of Normal Singing, New York, November 1, 1913.
- "Allah" (song), sung by Lillian Brown, Memorial Hall, Brooklyn, November 15, 1913.
- "Melpomene" (overture), played by the People's Symphony Orchestra, F. X. Arens, conductor, November 9, 1913.
- "Before the Dawn" (song), sung by Alice Preston, Tuxedo Park, N. Y., October 25, 1913.
- Downing, Lulu Jones—"From Memory Land," "Because of Thee" (recitations to music), presented by the composer, Woman's Athletic Club, Chicago, November 4, 1913.
- "I Love My Jean," "Only a Rose," "June" (songs), sung by Isabel Richardson, Woman's Athletic Club, Chicago, November 4, 1913.
- Dunn, James P.—"Dawn," "What the Wind Told the Swinging Gate" (piano), played by the composer, National Arts Club, New York, November 13, 1913.
- "Annabel Lee" (orchestra), played by the People's Symphony Orchestra, F. X. Arens, conductor, Carnegie Hall, New York, November 9, 1913.
- Foot, Arthur—"Oriental Sketch" (organ), played by Sumner Salter, Smith College, Northampton, Mass., October 29, 1913.
- "Andantino" (organ), played by Stanley R. Avery, St. Mark's Church, Minneapolis, Minn., October 15, 1913.
- Grant-Schaefer—"The Sea" (song), sung by Christine Miller, Coker College, Hartsville, S. C., November 5, 1913.
- "The Wind Speaks" (song), sung by Edwin Evans, Witherspoon Hall, Philadelphia, November 13, 1913.
- Homer, Sidney—"A Ballo Song" (song), sung by Hazel Harmon, Guilford College, N. C., November 8, 1913.
- "Sing Me a Song of a Lad That Is Gone," "Way Down South," "Sing to Me, Sing," "The Song of the Shirt" (songs), sung by Percy Hemus, Aeolian Hall, New York, November 5, 1913.
- "The Last Leaf" (song), sung by Cecil Fanning, Indianapolis, Ind., November 5, 1913.
- "The Youth's Departure to the War" (song), sung by Evan Williams, Aeolian Hall, New York, November 7, 1913.
- "The Pauper's Drive" (song), sung by Rhodes Brandon, Carnegie Hall Studio, New York, October 25, 1913.
- Hugo, John Adam—"Des Abends," op. 22, No. 2, "Prelude," op. 2, No. 1 (piano), played by the composer, the Plaza, New York, November 6, 1913.
- "Mein Herz und deine Stimme," "Song from the Indian opera, 'Laila,'" "When We Two Parted," "Kuss" (songs), sung by Tullie Bell-Ranske, the Plaza, New York, November 6, 1913.
- "Appassionata," "Prelude to Spring" (violin), played by Roland E. Meyer, the Plaza, New York, November 6, 1913.
- "Meditation" (violoncello), played by Jacques Renard, the Plaza, New York, November 6, 1913.
- "Trio in E flat major, op. 4, for piano, violin, violoncello, played by J. A. Hugo, R. E. Meyer, and Jacques Renard, the Plaza, New York, November 6, 1913.
- "Song from the opera, 'Laila,'" "When We Two Parted," "Kuss" (songs), sung by Tullie Bell-Ranske, Manuscript Society, National Arts Club, New York, November 13, 1913.
- "Concertstück" for piano, op. 7, played by the composer, Manuscript Society, National Arts Club, New York, November 13, 1913.
- "Die Zwei Raben," "Ich Will's Dir Nimmer Sagen," "When in Death I Shall Calm Recline," "Meeting of the Waters" (songs), sung by Hans Merx, Manuscript Society, National Arts Club, New York, November 13, 1913.
- Johns, Clayton—"I Love and the World Is Mine" (song), sung by Christine Miller, Coker College, Hartsville, S. C., November 5, 1913.
- "Where Blooms the Rose" (song), sung by Alice Preston, Tuxedo Park, N. Y., October 25, 1913.
- Kürsteiner, Jean Paul—"Thy Presence" (song), sung by Edwin Evans, Witherspoon Hall, Philadelphia, November 13, 1913.
- "Invocation to Eros" (song), sung by Mary Jordan, Century Opera House, New York, October 25, 1913.
- MacDowell, Edward A.—Concerto for piano in D minor, played by Mae Doelling and Chicago Symphony orchestra, Orchestra Hall, Chicago, November 8, 1913.
- "Woodland Suite" (orchestra), played by Chicago Symphony Orchestra, Orchestra Hall, Chicago, November 8, 1913.
- "Thy Beaming Eyes" (song), sung by Hazel Harmon, Guilford College, N. C., November 8, 1913.
- “Concert Etude” (piano), played by Boyd Wells, Moore Theater, Seattle, Wash., November 3, 1913.
- “Two Pieces (“Woodland Sketches”), (organ), played by T. Tertius Noble, St. Thomas’s Church, New York, November 12, 1913.
- “At an Old Trysting Place,” “In Autumn,” “From an Indian Lodge,” from “Woodland Sketches” (organ), played by Frederick C. Mayer, Cadet Chapel, United States Military Academy, West Point, New York, November 9, 1913.
- McMillan, Malcolm Dana—“A Valentine” (song), sung by Christine Miller, Sweet Briar College, Virginia, November 3, 1913.
- “The Heart of Farazda” (song cycle), sung by Christine Miller, Coker College, Hartsville, S. C., November 5, 1913.
- “A Valentine” (song), sung by Christine Miller, Coker College, Hartsville, S. C., November 5, 1913.
- “The Diver” (song), sung by Hazel Harmon, Guilford College, N. C., November 8, 1913.
- “The Heart of Farazda” (song cycle), sung by Frances Morton-Crume, First Presbyterian Church, Hamilton, Ohio, October 24, 1913.
- Nevin, Ethelbert—“The Nightingale’s Song” (song), sung by Christine Miller, Sweet Briar College, Virginia, November 3, 1913.
- “Oh That We Two Were Maying” (duet), sung by Vida McCullough McClure and Mrs. H. Talbot Peterson, Youngstown, Ohio, October 27, 1913.
- Protheroe, Daniel—“A Vision,” “Tears and Smiles,” “Ah, Love But a Day,” “The Night Is Still” (songs), sung by Helen Protheroe, Illinois Woman’s Press Association, Hotel La Salle, Chicago, October 2, 1913.
- Spross, Charles Gilbert—“Yesterday and Today” (song), sung by Idelle Patterson, Calvary Methodist Episcopal Church, New York, November 9, 1913.
- “Jean” (song), sung by Marie Rappold, Moore Theater, Seattle, Wash., November 3, 1913.
- Truette, Everett E.—Suite in G minor (organ), played by William C. Carl, Old First Presbyterian Church, New York, November 2, 1913.
- “Meditation” and “Grand Chœur” from suite in G minor (organ), played by Ida Louise Treadwell, St. Mark’s Lutheran Church, Roxbury, Mass., October 26, 1913.
- Intermezzo from “Suite in G minor” (organ), played by Ruth E. Dyer, First Congregational Church, Sharon, Mass., October 26, 1913.
- Ward, Frank E.—“Prelude Symphonique,” op. 17, No. 1 (organ), played by Abram Ray Tyler, Temple Beth-El, Detroit, Mich., October 26, 1913.
- “Father, Again, in Thy Dear Name” (song), sung by Charles S. Ellis, First Congregational Society, Somerville, Mass., October 26, 1913.
- Ward-Stevens—“The Song of Birds” (song), sung by Ramee Rivas, Carnegie Hall, New York, November 7, 1913.
- “To Nature,” “Pain of Separation,” “To One Unknown,” “Hour of Dreams” (songs), sung by Percy Hemus, Aeolian Hall, New York, November 5, 1913.
- Ware, Cora Willis—“The River,” “The Mocking Bird’s Secret,” “The Morning,” “Wisteria-Lilacs” (songs), sung by Ethel Johns, Illinois Woman’s Press Association, Chicago, October 2, 1913.
- Woodman, R. Huntington—“I Am Thy Harp” (song), sung by Edith Strangman, Carnegie Hall, New York, November 7, 1913.
- “A Birthday” (song), sung by Lucille Miller, the Rittenhouse, Pittsburgh, Pa., October 30, 1913.
- “A Birthday” (song), sung by Kathryn Malone, Carnegie Hall Studio, New York, October 25, 1913.



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NEW YORK BREVITIES.

Organist Noble Gives First Recital at New Organ in Rebuilt St. Thomas' Church—The Spielters Busy—Nichols Couple—Federlein's Sunday Organ Recitals—Rechlin on Recital Tour in West—Von Elsner Recital.

T. Tertius Noble, the distinguished English composer, organist and master of the choir of St. Thomas' Protestant Episcopal Church, Fifth avenue and Fifty-third street, gave the first of a series of six Wednesday afternoon recitals on November 12, the occasion marking the opening of the rebuilt church, and the first public hearing of the organ. The instrument is a memorial for Henry C. Cook and Mary McCay Cook, presented by their daughters, Georgie B. deHeredia and Marianna C. Macdougall. The organ has four keyboards, something like a hundred stops, and many mechanical combinations, couplers, etc., such as even few organists can grasp on a first view. A general impression of Mr. Noble's playing is that it has more repose than that of many American organists; this deliberation results in a slower tempo, bringing about greater clearness of phrase, coupled with moments of "dramatic pause," such as is employed by orators. What could have been more effective, for instance, than the might and dignity of the MacDowell "Indian Lodge," where rolling thunderlike pedal tones were allowed to echo through the large space, and die away? In a new work by Basil Harwood, "Dithramb," there was a certain nobility and imposing effect in the closing use of trombone tones, usually obtained only by the real instrument in the orchestra. Close attention was given to a "Solemn Prelude," by Mr. Noble, from the cantata "Gloria Domini," which work has been heard at St. Paul's Chapel, under organist Edmund Jacques, and last season under the conductorship of the composer. The opening chromatic chords in contrary motion suggest Nevin's chords in "The Rosary," showing how two musical minds, in separated nations, can think for a moment along the same lines. The music is beautiful throughout and the use of the echo organ, and of chimelike effects, enhanced it. The two last pieces were selections from the "Peer Gynt" suite, and Borowski's sonata in A minor. The audience was very large, the combination of the opening of a newly built church, hearing a noted organist and a new organ, both for the first time, creating conditions altogether unusual. Devoted attention was given all the music of the afternoon, which was performed in a manner commensurate with the occasion. At the second recital, today, Wednesday, November 19, at 4 o'clock, Will C. Macfarlane will play. He was organist of the church prior to removing a year ago to Portland, Me., where he is the municipal organist, his period of service at St. Thomas' being from 1887 to 1894 as assistant organist, then from 1900 to 1912 as organist and choirmaster.

Edgar Donovan, the boy soprano soloist of Grace Church, was the magnet which quite filled Aeolian Hall at a "Pianola Recital," November 14. He sang, "O For the Wings of a Dove" to the organ accompaniment of Dion W. Kennedy, in dignified and delightful manner, with none of the operatic affectations of the usual boy imitator. His voice is clear and true, and, as far as a boy's voice will allow, expressive. Gerard Chatfield at the Pianola played Beethoven's "Rondo a Capriccio" ("The Lost Penny") with much dash, clearness and virtuoso effect. The finale from "Rheingold" on the organ was a number worth mentioning.

Herman Spielter's works, instrumental, vocal and choral, are taking their rightful place in recent programs to which their merit entitles them. Three of his choral works, with orchestra, were recently produced by various singing societies. They were "Für Freiheit," "Landsknechtslied," and "German-American Hymn." The composer has himself directed choral societies, knows the wants and possibilities of such singers, and has written works of practical value, for both male and mixed choruses. November 9 he and Josephine Spielter were soloists at the matinee concert of the Schubert Quartet, Aschenbroeck Hall. The latter sang songs by Beethoven, Schubert and Spielter, making such success that she had to add two encore songs. Mr. Spielter and the leader of the quartet played the Saint-Saëns "Variations on a Theme by Beethoven," and his own brilliant "Waltz Caprice," both works being for two pianos. The Spielters are booked for several concerts this month.

Gottfried H. Federlein's second organ recital in the auditorium of the Ethical Culture Society, Sixty-fourth street and Central Park West, at 4 o'clock, November 9, brought together another audience of good size, despite the bad weather. German, Russian, English and French composers' names appeared on the program, giving much variety of music. The plentiful technic of the organist, the beauty of the various stops making up the instrument, and his tasteful use of them, all combined to make the hour of

music very enjoyable. There is no feeling of churchly restraint at the Federlein recitals, at which applause is often heard. Appended is the program for the next free organ recital:

SUNDAY, NOVEMBER 23, 4 O'CLOCK,	Ethical Culture Auditorium, Sixty-fourth street and Central Park West.
Introduction third act "Lohengrin".....	Wagner
Evensong	Johnston
Intermezzo in B flat minor.....	Callears
Fantasy and fugue in G minor.....	Bach
Communion in G.....	Batiste
Largo	Handel
Cantilene	Hailing
Paean	Matthews

Edward Rechlin, the concert organist, now on tour in a series of two dozen concerts in the Middle West, has won honors as accompanist to leading artists. Reference to his ability in both capacities will be found in the appended:

Mme. Blauvelt had the able assistance of Edward Rechlin, who is not heard in New York as often as his great ability warrants.—New York Evening Mail.

To a technic brilliant without being cold, he adds a classic clarity of interpretation. The whole program was admirably balanced and perfectly played.—Buffalo Evening News.

Mr. and Mrs. John W. Nichols report an increasing demand for dates this season. They have been engaged for a Debussy recital in January at the Skidmore School of Arts, Saratoga Springs, N. Y. Mr. Nichols will also sing

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there in Saint-Saëns' "Christmas Oratorio," which is to be given December 19.

Platon Brounoff is in demand for the Russian lecture recitals. He gives a unique program, consisting first of "Russia in Story, Music and Song," illustrated by Russian folksongs, classical and modern composers. Part two consists of his sensational symphonic poem, "Titanic," in six scenes. November 22 he is booked at Paterson, N. J., at the Y. M. C. A.; December 2, at the Montclair Club Hall; December 7, at Public School No. 65, Manhattan; December 11, Montreal, Canada. November 9 he gave the recital at Public School No. 147, Brooklyn, before an audience of 2,000 persons.

Mme. Bell-Ranske lectured on "Ibsen, His Work and His Message," at the Little Theater, Philadelphia, last week. "A keen wit, most pleasing humor, and fine talent for epigram enlivened her discourse," said the Philadelphia Press of November 13. She appeared in Baltimore recently. John Adam Hugo is composing the music to five of her poems, entitled "Seagulls," "A Cloud," "Yesterday," "My Dearie" and "Repose." The New Assembly (Bell-Ranske, director) will give an afternoon of music by Frederick Gunther and Mrs. Gunther tomorrow, Thursday, Hotel Plaza, at 3 o'clock. Mary Pinney at the piano.

The Musicians' Club of New York had the privilege of hearing the first recital of Richard Strauss' "Rosenkavalier," on Sunday evening, November 16, at the club rooms, by Bessie K. Hyams, who kindly consented to give this, the latest addition to her interesting and entertaining cycle of opera stories, illustrated by her rendition of the most important excerpts. The second Hotel Navarre dinner of the club took place at that hotel November 11, when an enjoyable evening was spent, concluding with music, vocal and instrumental, by members of the club. Tuesday evening, November 25, there will be a recital of Ward Stephens' songs, sung by Florence Hinkle and Arthur Philips.

Edwin Grasse's violin recital Friday evening, November 28, at Aeolian Hall, will have a first public performance of his new "Scherzo." His string quartet will also be performed.

Frances Green, following a stay of some months in California, has returned to New York; at her studio, 348 West

Fifty-seventh street, she teaches the art of singing, piano playing and harmony. She has recommendations from A. Austen Pearce, B. J. Lang and others.

At the tenth musical afternoon of Baroness Litta von Elsner, November 16, the following artist pupils took part, assisted by Mme. van den Hende, cellist; Myrtle Antides, Alice Belga, Nora Conway, Florence Haggerly, Alma Walling, Dorothea Hermanson, Alice Kenny, Katherine Murray, Rosalie O'Brien, Rosalie Usher.

Samuel A. Baldwin's 334th public organ recital at City College, November 19, has works by American, German and French composers on the program. Next Sunday, November 23, he plays among other things, Bach's Fugue in B minor, two movements from a Lemare symphony, and the "Jubilee Overture" by von Weber.

F. W. Riesberg has a class of budding young pianists at his suburban studio at Park-Hill-on-Hudson. It meets regularly as a body once a month, and on November 15 six pianists took part in the program. The composers represented were Heller, Bendel, Grieg, Krug and Gobbaerts, and of the pianists, James Rae Clarke has made marked progress since the October meeting. Florence Munch, herself a teacher, plays with intelligence and good technic, and Alice Casey is learning fast. Others who played were Dorothy Andrews, Ethel J. Hall and Helen C. Corwin. Bessie Riesberg played a violin solo, and reading four and six hand music closed the program. Refreshments followed.

The New York Festival Chorus has been engaged to give five oratorio concerts at the New York Hippodrome on the last Sunday evening of each month, under the direction of Tali Esem Morgan. The chorus is now being enlarged to 1,200. Singers are invited to join. Previous experience not necessary. One rehearsal a week at either of these places: New York City, Wednesday nights, Church of the Strangers, Fifty-seventh street and Eighth avenue; Friday evenings, Presbyterian Church, 128th street and Seventh avenue. Brooklyn: Tollner Hall, Putnam and Bedford avenues, Saturday evenings. After December 1, rehearsals on Monday nights. Newark: Thursday evenings, Lauter Hall, 591 Broad street, opposite the subway station.

The Women's Philharmonic Society held its first "Informal" of the season last Tuesday evening at the home of Dr. Thurston Lusk, 323 West 112th street. A very enjoyable musical program was given by Elie Cannes, pianist; Catherine Alexander (artist pupil of Ovide Musin), violinist, and Clementine Tetedoux Lusk, soprano, with Eugene Joiner, accompanist. A women's string orchestra is being organized under the leadership of Madeline Eddy, 145 West Eighty-fourth street, which any player of fair musical ability may join by applying to Miss Eddy and becoming a member of the society.

Mme. Krueger Gives Recital of Songs.

At her song recital in Aeolian Hall, New York, on Sunday evening, November 16, Adèle Krueger, the soprano, was heard in the following interesting program:

An mein Lieb	Trunk
O wünsch ich doch den Weg zurück	Brahms
Das Mädchen spricht	Brahms
Ruhe meine Seele	Strauss
Zueignung	Strauss
Chanson triste	Duparc
Psyche	Paladilhe
Que je l'oublie	Luckstone
Contemplation	Widor
Dans la Plaine	Widor
Flieder	Rachmaninoff
Birke	Gretchaninoff
Heimat mein	Gretchaninoff
Lied	Rubinstein
Wenn ich das gewusst	Tchaikowsky
Since You Loved Me	Sanderson
Look into My Eyes	Korby
Spirit Flower	Campbell-Tipon
Conspirator	Engel

Mme. Krueger, whose voice is of wide range, proved herself to be a versatile interpreter of songs, and one who can sing with equal ease in three languages. She showed particular strength in her dramatic presentations.

Notwithstanding inclement weather, a good sized audience was present, which showed its approbation by liberal applause.

Harry Gilbert was the skilful accompanist.

Helen Ware's Bookings.

Helen Ware, the violinist, who has won success for herself in Europe, has returned to America. Miss Ware has just been engaged as soloist with the Philadelphia Symphony Orchestra for two concerts. One will be given January 14, in Philadelphia; the other, December 1, at Wilmington, Del.

"How gracefully that man seems to eat corn on the cob." "Yes; but he ought to. He's a piccolo player."—Kansas City Star.

Marie Morrisey's Success Seems Assured.

Marie Morrisey has proven herself a talented singer. Dudley Buck, the eminent vocal authority and teacher of Mrs. Morrisey, prophesied her success during an interview last spring, and at her recital a few weeks ago a large and enthusiastic audience appeared to agree with Mr. Buck.

Marie Morrisey's debut was only the first of a long list of appearances, the remainder of which have been arranged



MARIE MORRISEY.

following her debut recital in New York, October 30. Loudon Charlton, who assumed the management of the contralto after her success on this occasion, has found numerous engagements for her, some of which are as follows: December 4, Brooklyn Academy of Music; January 12, Southern tour; February 7, New York Liederkranz Society, and April 14, in oratorio ("Samson and Delilah"), at Elizabeth, N. J. Arrangements are being made for appearances also in Pennsylvania and Ohio.

Mrs. Morrisey is unusually busy preparing for her coming engagements, which, in addition to her numerous duties, occupy much of her time. Her studios at 1346 East Twenty-seventh street, Flatbush, Brooklyn, and at 252 West Ninety-first street, New York, are sought by eager pupils, and her work as soloist at the St. Mark's Methodist Episcopal Church, Flatbush, Brooklyn, of which Sanford Ashley Petté is the organist, also requires much time. She is a member of the Bruno Huhn Quartet. Up to this season she was a member of the Schubert Quartet of New York.

At her recitals this winter, Mrs. Morrisey will add to her repertoire several songs which have been dedicated to her, among them three songs by Mr. Petté, as follows: "Dawn," "Good Morrow," and "Twilight at Sea."

Mrs. Morrisey is contemplating an operatic career next year and with this object in view is spending much time in the study of operatic roles. She anticipates a European trip at the close of the season; she expects to study abroad as well as appear at numerous concerts across the Atlantic.

To Dudley Buck Mrs. Morrisey credits her success entirely. Mr. Buck, in return, has only praise for his pupil and predicts for her a remarkable career.

Hanson's List.

M. H. Hanson returned last Saturday, November 15, on the steamship Amerika from three months' travel in Europe, and announces that he has contracted to present the following artists for the season 1914-15: Ferruccio Busoni, Willy Burmester, Mrs. King Clark, Baroness Signe von Rappe, soprano of the Stockholm and Vienna opera houses.

Theodore Harrison, an American baritone who has been for the last three years soloist at the Siegfried Ochs Bach Festivals in Berlin and has appeared in oratorio performances with Willem Mengelberg in Frankfort and Amsterdam; Arthur Alexander, tenor, whose voice and art have won popularity in Paris and London; Alice Verlet, of the Paris Grand Opera, Opera Comique and Gaieté Lyric, who has been christened the French Tetrazzini; Norah Drewett, a pianist, who has created a following through her interpretations of the modern school and is at present having the unique experience of a concert tour in Egypt; Vida Llewellyn, a young American pianist, who is to perform Hugo Kaun's concerto with orchestra in Berlin next month.

Mr. Hanson will again direct the tours of those artists

under his management this year, and who are appearing in New York and throughout America this season; Ottolie Metzger, contralto of the Hamburg Opera; Marie Rappold, of the Metropolitan, and her husband, Rudolf Berger, tenor of the Royal Opera, Berlin, who makes his American debut at the Metropolitan, New York, in February; Helen Stanley, prima donna soprano of the Montreal Opera Company; Franz Egéen, German baritone; Myrtle Elvyn, pianist; Vera Barstow, violinist; Boris Hamburg, cellist; Mme. Ohrman, soprano.

STEINBERG-GÖETZL STUDIO RECITAL.

Stransky, Braun, Leonhardt and Others Applaud Singers.

At the first large recital of the season, Sunday afternoon, in the Metropolitan Opera House studios of Bernhard Steinberg and Dr. Anselm Götzl, six advanced students were presented in a short program. Among a large and distinguished attendance were Mr. and Mrs. Josef Stransky, Mr. and Mrs. Carl Braun, Robert Leonhardt, the new Metropolitan Opera Company baritone, and Paul Abels, secretary of the Hammerstein Opera Company.

The occasion served also to introduce to many local musicians and composers Dr. Götzl, who makes his permanent home in New York. He acted as accompanist for the dif-

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ferent numbers, Mr. Steinberg singing a song, "Wo wird einst?" composed especially for the recital by Dr. Götzl.

Others who were heard in an excellent program were: Mrs. Kranich, in an aria from "Freischütz" and a song by Tschaikowsky; Mme. Aieda de Marion, in an aria from "Tannhäuser"; Mrs. E. Cohen, aria from the "Barber of Seville"; Karina Post, the "Cavalleria" aria; Mrs. Weinfield, an "Indian Song" by Rimsky-Korsakoff, and Irving Able, a song by Woodman. Mr. Steinberg also sang the prologue from "Pagliacci" with beauty of voice. Particularly commendable was the singing without the notes, and the authority noted in all the singing.

Louise St. John Westervelt Snapped.

The accompanying snapshot of Louise St. John Westervelt, the Chicago soprano, who gave her annual song recital in that city Sunday afternoon, November 9, at the Fine



MISS WESTERVELT ON HER WAY TO TEA AT THE CARLTON IN LONDON.

Arts Theater, was taken in London, where Miss Westervelt visited friends last summer. Miss Westervelt is depicted in the picture on her way to the Carlton, where she was entertained at tea by prominent Londoners.

PHILADELPHIA PRESS**PRAISES VANNI MARCOUX.**

Celebrated Bass Recipient of Fine Tributes for Magnificent "Don Quichotte" Performance.

The following excerpts taken from the Philadelphia press, testify to Vanni Marcoux's success in the recent production of "Don Quichotte," in that city. In another



VANNI MARCOUX.

column of this issue of the MUSICAL COURIER, a more detailed account may be found.

To Vanni Marcoux, "basso cantante," go first honors for a marvelous performance in the American premiere of "Don Quichotte" at the Metropolitan yesterday afternoon.

First honors go to Vanni Marcoux for a really marvelous performance. . . . A living embodiment of the whimsical Don is presented by M. Marcoux, in make-up, figure, expression, speech and action.

Even the great Renaud never did anything finer in the field of lyric drama. The lanky, somber, crack-brained, idealistic Spanish gentleman revealed at the Metropolitan yesterday deserves to be remembered as long as this opera house exists. Even the unctuous Sancho of Hector Dufranne, who contributed the best singing of the occasion, and the vivid character "bit" submitted by Mary Garden as Dulcinee serve as but a decorative framework for the central footlight painting.—Philadelphia North American.

. . . Naturally, the event excited considerable interest, and especially because of the announcement that Vanni Marcoux, who created the title role of the opera in Paris and who played and sang the role there for more than 150 performances, was to repeat his impersonation here. . . .

One feels the cavalier to be more grotesque than human, and the pathos of his unhappy situation does not appeal, although there is in the final scene, as always must be the case when death is concerned, a few moments of awe and something of pathos. The thrill of this scene is due to a large extent to the impressive acting of Marcoux, whose simulation of the death of Don Quichotte as he falls headlong from a tree that had served as a support to his back, was marked by realistic art.

What was notable in the presentation was the fine portrayal by Marcoux of the gaunt Knight. Marcoux's slender figure is well adapted for a visualization of the character, especially when there comes to aid skillful use of pigments, of beard and of costume. The Don Quichotte might have stepped directly from the pages of a book, so realistically was the fantastic knight presented in face and figure. The dignity of the cavalier was splendidly simulated.—Philadelphia Record.

. . . To Vanni Marcoux as Don Quichotte undoubtedly go the honors of the performance. Throughout the five acts, during which he was seldom off the stage, he was magnificent. It is doubtful if there has ever been in many seasons an operatic baritone who is so fine an actor as Marcoux.

His interpretation of the role, his lifting of the comic knight from a thing of laughter to a man of tears was wonderful, and in his prayer in the robber's cavern, as well as in his duets with Mary Garden, he was superb, from the opening moment, when he rode upon the stage on Rosinante, the famed white horse, till he fell dead with Dulcinea's voice echoing in his ears.—Philadelphia Evening Times. (Advertisement.)

It was a summer hotel and the baby, being warm and fretful, cried.

"Tut, tut! We can't disturb our neighbors this way," the fond father said, taking the child in his arms. "Let me sing him to sleep."

He sang and straightway came a knock at the door and these words:

"There's a sick lady next door, and, if it's all the same to you, would you mind letting the baby cry instead of singing to it?"—Pittsburgh Chronicle Telegraph.

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"There are plenty of men and women who can fiddle. Some can even make music flow from the strings, but there never are more than two or three persons in the world at the same time who can work the miracle Maud Powell can."

—From an Editorial in "The Portland Oregonian" of January 17, 1913

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Bowery Mission Concert.

Recognized as one of the world's greatest missions, the Bowery Mission, New York, may justly be regarded as a national rather than a local institution, because to it come derelicts from every State in the Union. It is the home of the homeless, has its free labor bureau, where during the past four years it has found positions for nearly 12,000 men, in which the men sent have made good.

The social side is also not neglected. Below is the program of a concert, given last Friday evening, November 14, under the direction of J. H. McKinley, at its thirty-fourth anniversary. The participating artists were: Robert Hatch, teacher of elocution, City College, New York; Eugene Tavennor, cellist; Lena Conkling, soprano; Golden McCune, soprano; Eugene Ward, Alice Warren, contraltos; J. H. McKinley, tenor; A. Lundberg, bass; E. G. von Duhn, baritone; Mrs. J. H. McKinley, pianist; Misses Conkling and Warren, Messrs. McKinley and Lundberg comprised the quartet:

Quartet, <i>Butterfly Waltz</i>	Fromme
Bass solo, <i>The Storm Fiend</i>	Roeckel
Mr. Lundberg.	
Soprano solo, <i>Love Is the Wind</i>	G. Thomas
Miss McCune.	
Reading	Selections
Mr. Hatch.	
Quartet—	
<i>Dickery Dickery Dock</i>	Mollov
<i>Night</i>	Gounod
Soprano solos—	
<i>Down in the Forest</i>	Ronald
<i>Prelude</i>	Ronald
Miss Conkling.	
Cello solo	Selected
Mr. Tavennor.	
Tenor solo—	
<i>My Lady's Garden</i>	Cheesewright
<i>Open Secret</i>	Woodman
Mr. McKinley.	
Alto solo, <i>Time's Garden</i>	G. Thomas
(Cello obligato.)	
Miss Ward.	
Baritone solo, <i>None So Fair as She</i>	Illey
Mr. von Duhn.	
Piano solo, <i>Spinning Wheel</i>	Mills
Mrs. McKinley.	
Irish song cycle, <i>A Bunch of Shamrocks</i>	Needham
Quartet, <i>God of This Irish Isle</i> .	
Tenor solo, <i>Killarney Far Away</i> .	
Quartet, <i>Pictures of Ireland</i> .	
Soprano solo, <i>The Little Red Lark</i> .	
Quartet, <i>Salutation to the Celts</i> .	

Mme. Cappiani Still Active.

Luisa Cappiani, who for many years was a famous New York singing teacher—one of her pupils being Alice Gar-



rique Mott, the well known teacher—sends the accompanying photo of herself from Aix-les-Bains. Mme Cappiani is over eighty years of age and still active in her profession.

Mehan Invitation Studio Recital.

John Denis Mehan and Mrs. Mehan, Suite 70, Carnegie Hall, New York, have issued invitations reading as follows:

THE MEHAN STUDIOS
Carnegie Hall
New York

Mr. and Mrs. John Dennis Mehan invite you to be present at a

recital on Monday evening, November 24, 1913, given by Thomas H. Rippard, cellist and artist pupil.

Eight thirty o'clock.

R. S. V. P.

PADEREWSKI IN BOSTON.

H. T. Parker, in the Boston Transcript, Criticizes Some Personal Traits of Paderewski—His Discourtesy and Rudeness to His Audience—An Afternoon of Physical Discomfort.

Before the recital had proceeded far the audience began to show clear signs of the physical discomfort to which Mr. Paderewski was arbitrarily subjecting it. The day was unusually warm for the season and Symphony Hall, when it is filled to the last seat and bordered with thick ranks of "standees," is not the coolest or the most comfortable auditorium imaginable. Mr. Paderewski, being abnormally sensitive to cold, had ordered the temperature of the hall kept high, certainly above seventy, and, as some said, close to eighty. Furthermore, being sensitive to drafts, he had forbidden practically all ventilation. More than two thousand persons were breathing and re-breathing this air and speedily to heat was added foulness. The intermission, during which the doors were thrown open, brought a few minutes of relief. But they had scarcely been shut again for the returning pianist, before the heat and the reeking air became even more intolerable. Not a few, unable to endure them longer, quit the hall in the pauses between the pieces or in Chopin's sonata of the funeral march. Whereupon Mr. Paderewski, like an irritated child, screamed out from the stage in the midst of his music that the doors must not be opened—a gross affront to his audience, the parallel to which the longest memory could not recall in either our theaters or our concert rooms. And at that moment a woman lay fainting in a corner of the hall and others were tremulously leaving it because they could no longer withstand the atmosphere to which he was subjecting them. At the end of the sonata, though two numbers by Liszt and the usual extra pieces were still to come, a larger part of the audience departed than on many a day has quit Symphony Hall before the end of a concert.

Now Mr. Paderewski is not a demi-god let down from heaven and clothed with power to hold his hearers imprisoned for as long a time and under whatever conditions he may impose. The strictest disciplinarians of theaters and concert halls, even in Germany, have not yet denied to any auditor the right to quit the auditorium as and when he pleases, and it was good yesterday to see many departure; even after Mr. Paderewski had screamed out his anger. The most careless and selfish managers do not subject their audiences to such an overheated and foul atmosphere as that with which Mr. Paderewski—and not the administration of Symphony Hall, which was powerless under his arrogance—tortured many of his hearers yesterday; No; Mr. Paderewski is not a deity or a dictator. He is a pianist of the first rank, practising his profession for gain, for fame, for self expression and for artistic achievement, much dependent upon the good will of his audiences. If he is still too nervous and irritable from his recent illness to bring courtesy and self control into the concert room, then he should withdraw for a time from it. If not, then he should so far master himself as not to impose intolerable conditions of heat and air upon his hearers or to scream out angrily when in self defence they try to escape from them. The wonder is that the most highly reputed "musical management" in America—one of the most highly reputed in the world—should permit Mr. Paderewski so to affront his audiences.

More and more, however, with each return of the pianist to America, his recitals become the exhibition of a singular puissant and much acclaimed "personality" rather than concerts for serious listening and serious consideration. Boys hawked photographs of Mr. Paderewski in the corridors and, before the recital began, in the aisles of the balcony. The train of attendant satellites hustled about doing Heaven knows what, but seeming to be very important. The audience, nine-tenths of which were women, and so the more likely to suffer from a hot and unventilated room, seemed under scrutiny to be nearly equally divided between those that still have a musical interest in Mr. Paderewski and his playing and those who are merely curious to see one of the remarkable figures of the time in the practice of the art which has been his road to fame. As it seemed yesterday, the outward signs of this curiosity went farther than, here in Boston, they have ever gone before. Little girls in pigtails stood up in the chairs in the back row of seats upon the stage that they might look for long upon the illustrious pianist, and in the intermission a small boy was elaborately escorted to an empty seat in the center of the hall that he too might also say in his old age, "I have seen and heard the great Paderewski." The much berated and deplored "prima donna worship" in the opera house may also become virtuoso worship in the concert hall. It does not make for the good of the art of music, for the intelligent hearing of it or for the standards, the poise and the courtesy of the object of the adoration.

PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

Breitkopf & Härtel, New York and Leipzig.

FIFTY-TWO MAZURKAS BY CHOPIN. Edited and fingered by Ignaz Friedman.

In the preface to these mazurkas the editor tells us that the present new edition of Chopin's complete works has been undertaken at the request of Breitkopf & Härtel, as there are so many variants in the different editions of these works. The editor has followed mainly the original MSS. and the earliest editions. He says: "I approached this task with a certain amount of diffidence; there are so many editions already in existence, and among them so many excellent ones. But most of these, in my opinion, cling too closely to obsolete directions for pedalling and fingering, and also to erroneous phrasings. Since Chopin's time the most enormous progress has been achieved in the construction of the piano, yet this is scarcely noticeable in the pedallings indicated in most of these editions. Chopin's system of fingering, although in many ways new ground at the time, is now in many respects quite superseded. Legato ties have been only too often mistaken for phrasing bows and vice versa."

The paper on which the work is printed is excellent and entirely without gloss. Engraving and printing are of the highest class. Apart from a few misprints to be found in the first printing from the new plates, the edition is practically faultless. It is likewise of a convenient size, and cheap. All piano students should study their Chopin afresh in the light of this new edition.

Boosey & Co. New York and London.

From this long established publishing house we have received during the past few months a number of representative English ballads, a kind of composition of which the house of Boosey & Co. has been the highest representative in England for about a century, and in the United States for some twenty-five years.

"Shipmates o' Mine," a song of retrospection, with a broad, smoothly written and thoroughly vocal melody, composed by Wilfred Sanderson will prove of value to teachers. It is especially a man's song.

"Gratitude," by Charles Marshall, is a song with a graceful tune which works up to a strong climax at the close, and which will serve admirably to display a soprano voice. The song is also published in lower keys. It may not rival "I Hear You Calling Me," but it will certainly please.

Liza Lehmann is responsible for a solemn and emotional setting of Tennyson's "At the Gate," and Ivor Novello is represented by a tender and pathetic song, "If."

"Soldier, What of the Night?" is a finely felt and well expressed dramatic song by J. Airley Dix, which will have many admirers. A robust baritone ought to find this song especially effective in the concert room.

"The Roses in My Garden," by Ernest Dunkles, and "The Voices of the Children," by A. Herbert Brewer, are both very attractive melodically and filled with tender sentiment. They will not only afford welcome relief to the heavier numbers on a recital program, but will be of service to teachers who some time find it difficult to get words suitable for home use.

"Waiting for You," by Clarence Lucas, is a song in which the composer has paid especial attention to the elocution of the words rather than to the purely lyrical nature of his melody. Singers who set great store on their diction will find opportunities in this type of song. The compass is short and will be found comfortable to the average singer with an ordinary range.

"Spring's Awakening," a brilliant valse song of unusual effectiveness, by Wilfred Sanderson, has been hailed by the English press as a worthy successor to Ardit's "Il bacio." We see no similarity between the two, however,

beyond the fact that they are both waltzes with very vocal melodies, showy cadenzas, trills and other passages dear to the coloratura soprano. Wilfred Sanderson's valse is at least fifty years more modern in its harmonies than "Il bacio" is, and, so far as we can see, is equally as effective vocally. It is published in five keys.

"If I could be a Little Star," by A. Herbert Brewer, is naive and ingenuous, and "Daffodil Song," by Haydn Wood, is dainty. Both of these songs are charming and pretty trifles, which are always in good form in the drawing room and on social occasions, when the audience is not disposed to listen to strong passion and deep emotion.

"Cowslips and Clover" is the name of an artistically constructed and very melodious valse song by Joan Trevala.

W. H. Squire is represented by a solid, organ like, square cut sacred song of the approved British ballad type which will rouse a company of music lovers to applaud it, especially if the audience is not over refined. There are no winning feminine touches in this beefy ballad.

Other songs by this same publishing house are "The Sea Garden," a high class but not very typically English song, by G. O'Connor-Morris; "The First of June," by Herbert Oliver; "Joy," by Cecil Engelhardt; "Rider of the Forest," by W. H. Bullock; "The Pitcher," by H. Arnold Smith; "It Isn't Raining Rain to Me," by Lewis Carey; "Kitty, My Love; Will You Marry Me?" a rollicking Irish song, by Herbert Hughes; "Spring is in the Air," a well written and pleasing duet, by Grace Helen Wood; "Love's a Lyric," by Sydney W. Toms, and "A Window in Spain," by Gerald F. Kahn.

There are also two song cycles, one of them by the famous Liza Lehmann, called "The Web of Sorrow," and the other by Percy Algernon Whitehead, called "Songs of the East." Liza Lehmann's songs are somewhat gloomy, but they are excellent works of their kind and thoroughly vocal.

Clarence Lucas has made a very playable and carefully edited and fingered transcription for piano solo of Charles Marshall's famous song, "I Hear You Calling Me."

Inez Barbour's Bookings.

Inez Barbour alike admired for the beautiful quality of her soprano voice and her intelligent, artistic interpretations of her varied repertoire, has just filled the following



INEZ BARBOUR.

dates: November 9, Worcester, Mass.; November 10, Portland, Me.; November 11, Springfield, Mass.; November 12, Providence, R. I.; November 15, Washington, D. C., Rubinstein Club; November 19, Newark, N. J. (joint recital with Herbert Witherspoon). November 23 Miss Barbour will appear with the New York Arion Club.

Northern City Likes Alice Nielsen.

Alice Nielsen appeared in Winnipeg, November 6, making her fourth appearance in that northern city within three years.

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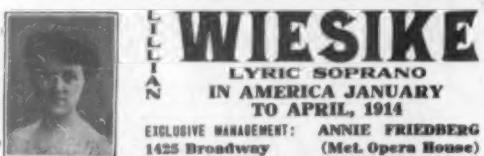
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METROPOLITAN OPERA CASTS.

Attached are the opera casts for the balance of this week:

Wednesday Evening, November 19.
"THE MAGIC FLUTE."

Sarastro	Carl Braun
Königin der Nacht	Frieda Hempel
Pamina	Emmy Destinn
Erste Dame	Vera Curtis
Zweite Dame	Lillian Eubank
Dritte Dame	Lila Robeson
Erster Knabe	Lenora Sparks
Zweiter Knabe	Anna Case
Dritter Knabe	Marie Mattfeld
Tamino	Jacques Urlus
Sprecher	Putnam Griawold
Erster Priester	Lambert Murphy
Zweiter Priester	Carl Schlegel
Dritter Priester	Julius Bayer
Papageno	Oto Goritz
Papagena	Bella Alten
Monostatos	Albert Reiss
Conductor, Alfred Hertz.	

Thursday Evening, November 20.
"BOHEME."

Rodolfo	Giovanni Martinelli
(His first appearance here.)	
Schaunard	Adamo Didur
Benoit	Paolo Ananian
Mimi	Lucrezia Bori
Parpignol	Pietro Audisio
Marcello	Antonio Scotti
Colline	Andrea de Segurola
Alcindoro	Antonio Pini-Corsi
Musetta	Bella Alten
Sergente	Vincenzo Reschiglion
Conductor, Giorgio Polacco.	

Friday Evening, November 21.
"LOHENGRIN."

Heinrich der Vogler	Carl Braun
Lohengrin	Jacques Urlus
Elsa von Brabant	Olive Fremstad
Friedrich von Telramund	Hermann Weil
Ortrud	Margarete Ober
(Her first appearance in America.)	
Der Heerufer des Königs	Carl Schlegel
Vier Brabantische Edle	Julius Bayer
	Ludwig Burghäuser
	Adolf Fuhrmann
Vier Edelknaben	Marcel Reiner
	Louise Cox
	Rosina van Dyck
	Veni Warwick
Conductor, Alfred Hertz.	Anna Giordano

Saturday Afternoon, November 22.
"UN BALLO IN MASCHERA."

Riccardo	Enrico Caruso
Renato	Pasquale Amato
Amelia	Emmy Destinn
Ulrica	Margarete Matzenauer
Oscar	Frieda Hempel
Silvana	Vincenzo Reschiglion
Samuel	Andrea de Segurola
Tom	Leon Rothier
Un Giudice	Angelo Bada
Un Servo	Pietro Audisio
Conductor, Arturo Toscanini.	

Saturday Evening, November 22.
(At the Brooklyn Academy of Music).
"FAUST."

Faust	Carl Jörn
Mephistopheles	Adamo Didur
Valentin	Dinh Gilly
Wagner	Bernard Begue
Marguerite	Geraldine Farrar
Siebel	Rita Fornia
Marthe	Marie Mattfeld
Incidental dance by the Corps de Ballet.	
Conductor, Giorgio Polacco.	

Trinity School of Church Music.

The Trinity Training School for the preparation of organists and choirmasters of the Episcopal Church, Felix Lamond, director (address 14 West Twelfth street, New York), has a faculty of eminent men as heads of various departments, as follows: Felix Lamond, director, organ and lectures; G. Edward Stubbs, M. A., Mus. Doc., director of boy choir department; Edmund Jaques, director of mixed choir departments; Robert J. Winterbottom, F. T. Harrat, Moritz E. Schwarz, organ; A. Madeley Richardson, harmony, etc.; Mark Andrews, composition.

Following is a partial list of recent appointments to positions filled by pupils of the director, Mr. Lamond: Church of the Incarnation, New York, Beecher Aldrich; St. Augustine's Chapel, Trinity Parish, New York, R. B. Eglington; St. Paul's Church, Rochester, N. Y., F. Clinton Lee; All Saints' Cathedral, Indianapolis, Ind., W. S. O'Brien; St. John's Church, Keokuk, Ia., F. Fuller; St. John's Episcopal Chapel, Cambridge, Mass., R. G. Appel.

Donna Easley Song Recital.

Donna Easley, whose song recital last year at Aeolian Hall, New York, drew a large audience, magnificent gifts of flowers and subsequent universal praises of the press, will give her second recital tomorrow, Thursday, Novem-

ber 20, in the same hall, at 3 p. m., assisted by Francis Rogers, baritone. Following is the program of her songs:
Lucia, Regnava nel silenzio.....Donizetti
Im Kahne.....Grieg
Warnung.....Schumann
Der Nussbaum.....F. Greco
Stornello.....Donizetti
La Zingara.....MacDowell
Idyll.....Greco
If You Were I, Sweetheart.....MacGregor
The Lost Note.....O Lassie Be True to Me.....Spross
Come Down, Laughing Streamlet.....(Advertisement.)

KLIBANSKY PUPILS SING WELL.

American Institute Hall in New York crowded to the doors—Operatic material on hand.

No better compliment could have been paid Sergei Klibansky than the fact that the audience crowded the rooms to overflowing at his pupils' recital of November 12, and that no one was in a hurry to leave at the close; all wanted to hear more. Frederick P. Wichhorn suffered from a cold, and did not show to advantage how much his voice has improved. His baritone is of fine quality, good range, and he sings very intelligently. Lalla Bright Cannon was nervous at the start, but showed, despite her youth, a soprano voice of wide range and beauty; she sang especially well a slumber song by H. C. Gilmour, and "The Little Man in Gray," by Alice M. Shaw. Amelia Miller sang the aria from "Joan of Arc" very artistically and with fine style; her voice has improved greatly and her enunciation is always distinct. B. Woolf sang with brilliant tenor two arias from "Tosca" and "Pizarro."

Jean Vincent Cooper is one of the most promising of the young singers. Her voice is of unusual beauty and range, and she sings in artistic manner. She will be heard frequently in concerts during the current season. Louise Wagner, who sang the difficult aria from "Der Freischütz," has a fine dramatic soprano voice; beautiful stage presence, and sings with finish and style.

Two Italian folksongs were sung as duets at the close by Miss Cannon and Mrs. Cooper, the voices blending splendidly. Alice M. Shaw played sympathetic accompaniments from memory—quite a feat. Her two manuscript songs won gratifying success.

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Studio Rehearsals Begin.

It is with considerable regret that one face is remarked as absent from the musical affairs of Mme. Gérard-Thiér this fall. However, it is a matter of gratification and pleasure to Mme. Gérard-Thiér, her pupils, and admiring friends, to rejoice in the good fortune of one of the studio's best singers, René Thornton, who is now in Germany, where she has been called to a larger field, as befitting her abilities. Miss Thornton, who is well known in New York, possesses all the attributes which make up the successful artist. Coupled with a voice of unusual range, power and beauty, her handsome personality and magnetism will unquestionably insure her success in the field of grand opera. It is to be regretted that (although it is now possible to secure all the training for a debut in opera in this country) it is necessary to journey to a foreign land for the experience of actual appearances. Thanks to such influences as Oscar Hammerstein and the Century Opera Company, the day is not far distant when this will be obviated. Of course there is much work to be done in schooling ambitious vocal students in grand opera roles, a task which falls upon the shoulders of trained and experienced teachers like Mme. Gérard-Thiér.

Quite an interested little audience was in attendance on Saturday evening at the Gérard-Thiér studios at the bi-monthly rehearsal, and considerable progress was noted in such numbers as the sextet from "Lucia," quartet from "La Bohème," garden scene from "Faust," and the first duet from "Philemon et Baucis." A large amount of the evening's work fell upon the shoulders of Mrs. Robert Gilmour, whose abilities have been noted during other seasons, in the performance of the very difficult lyric arias of "Lakmé," "Magic Flute," "Madame Butterfly" and "Traviata."

More Finnegan Notices.

Following are three notices concerning John Finnegan's success at the Maine Festivals, culled from Portland papers:

At the matinee, John Finnegan gave more than ever of his fine artistry and added a new list of admirers for his remarkably beautiful tenor. Mr. Finnegan has never sung with greater power or more appealing expression. There is a delicacy and sweetness which he always keeps, while all his interpretations possess, too, a vigor and strength that is wonderfully satisfying.—Portland Daily Press, October 9, 1913.

Mr. Finnegan was perfectly at home in his "Killarney" and "Come Back to Erin," and it was very apparent that the people loved to

hear the old songs. Mr. Finnegan has a sweet, smooth, tenor voice and his enunciation is particularly clear. His encore, "Mother Machree," brought tears to the eyes of the audience.—Portland Daily Argus, October 9, 1913.

Mr. Finnegan has a tenor voice of exquisite quality, and he delights lovers of pure melody and simple style. His voice is not powerful, but its sweet quality is alluring. The audience compelled Mr. Finnegan to return and bow many times, while he was heard in two encores, one of which was the tender melody, "I Hear You Calling Me."—Portland Evening Express, October 7, 1913. (Advertisement.)

A PHILADELPHIA PLEA.

Public Ledger Gives Good Reasons Why the Quaker City Music Lovers Should Make Their Fine Orchestra Financially Independent.

The members of the New York Philharmonic Society are justly rejoicing over the fact that the Supreme Court has read its title clear to the \$700,000 bequeathed for its support by the late Joseph Pulitzer.

The sum of \$500,000 was given outright; it was stipulated in the will that \$200,000 more should be added when the society reached a sustaining membership of 1,000 persons.

The Philadelphia Orchestra lives upon a guaranteed fund to which at present 342 persons and firms are contributors. The minimum subscription is \$25, and most of the contributors give for a period of three years. Every year strenuous efforts must be made to fill the places of those who for any reason have relinquished their places in the list.

It is not expected that one person, or a small group of persons, shall assume the entire financial burden of the maintenance of this important institution of culture. But it is doubtful whether there could be any other public artistic benefaction comparable with the endowment of the Philadelphia Orchestra, except the establishment of an art museum worthy of the traditions of the study and practice of painting in this city. The orchestra should not have to struggle along with a heavy deficit from year to year, in a hand to mouth dependence upon friends and sympathizers. It should forthwith have its financial independence assured by the creation of a fund, and by the erection of a hall of its own which could profitably be sublet for kindred purposes contributory to the artistic education and edification of the community.

LOS ANGELES ELATED.

Following are some telegrams received by the MUSICAL COURIER from Los Angeles, Cal., last Monday morning, November 17, 1913:

Los Angeles, November 16, 1913.

To the Musical Courier:

First concert Los Angeles Symphony Orchestra, under Adolf Tandler, overwhelming success and marks musical epoch. A truly great orchestra whose leader is a genius. Entire program directed without notes with perfection of finish only expected after long work. Audience wildly enthusiastic. Flowers and laurel wreaths heaped on young conductor, but he pleads, "Praise my boys who have been so good, so kind and patient." The first presentation in America of Sibelius' new suite "Scenes Historiques," a great achievement. It is a brilliant work of six symphonic poems of rare beauty and interest. Beethoven's "Die Weihe des Hauses," Schubert's "Unfinished" symphony and "Meistersingers" prelude completed a program of unusual merit given in a manner unsurpassed. Congratulations showered on director, board and men. The Tandler method is a success.

JANE CATHERWOOD,

Los Angeles, November 16, 1913.

To the Musical Courier:

The first pair of concerts, November 14 and 15, of the reorganized Los Angeles Symphony Orchestra tremendous success. Adolf Tandler conducted the entire program from memory. First performance in America of Sibelius' "Scenes Historiques" a triumph. All the critics unanimous in proclaiming the orchestra of the highest standard.

F. H. TOYE,
Manager.

Los Angeles, November 16, 1913.

To the Musical Courier:

First concert Los Angeles reconstructed Symphony Orchestra an epoch making success. Conductor, orchestra, manager and officers have covered themselves with glory. Conductor Tandler sprung from the ranks, playing last year in back row of violin, with new men and only one month's rehearsals, has created great orchestra and given most remarkable performance. Beethoven's "Consecration of the House" most appropriate opening. Sibelius' "Scenes Historiques" (first time America) very beautiful. Masterfully rendered. Will be great concert favorite. Schubert's "Unfinished" symphony and Wagner's "Meistersingers" prelude extraordinarily given. Adolf Tandler a conductor to be reckoned with in America. Los Angeles becomes a metropolis.

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Hamlin as Gennaro.

George Hamlin will sing Gennaro in "The Jewels of the Madonna" in Philadelphia, November 22. Philadelphians have not had an opportunity to hear Mr. Hamlin in this role, which won for him a big success last season in Chicago and on the Far Western trip of the Chicago Grand Opera Company.



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